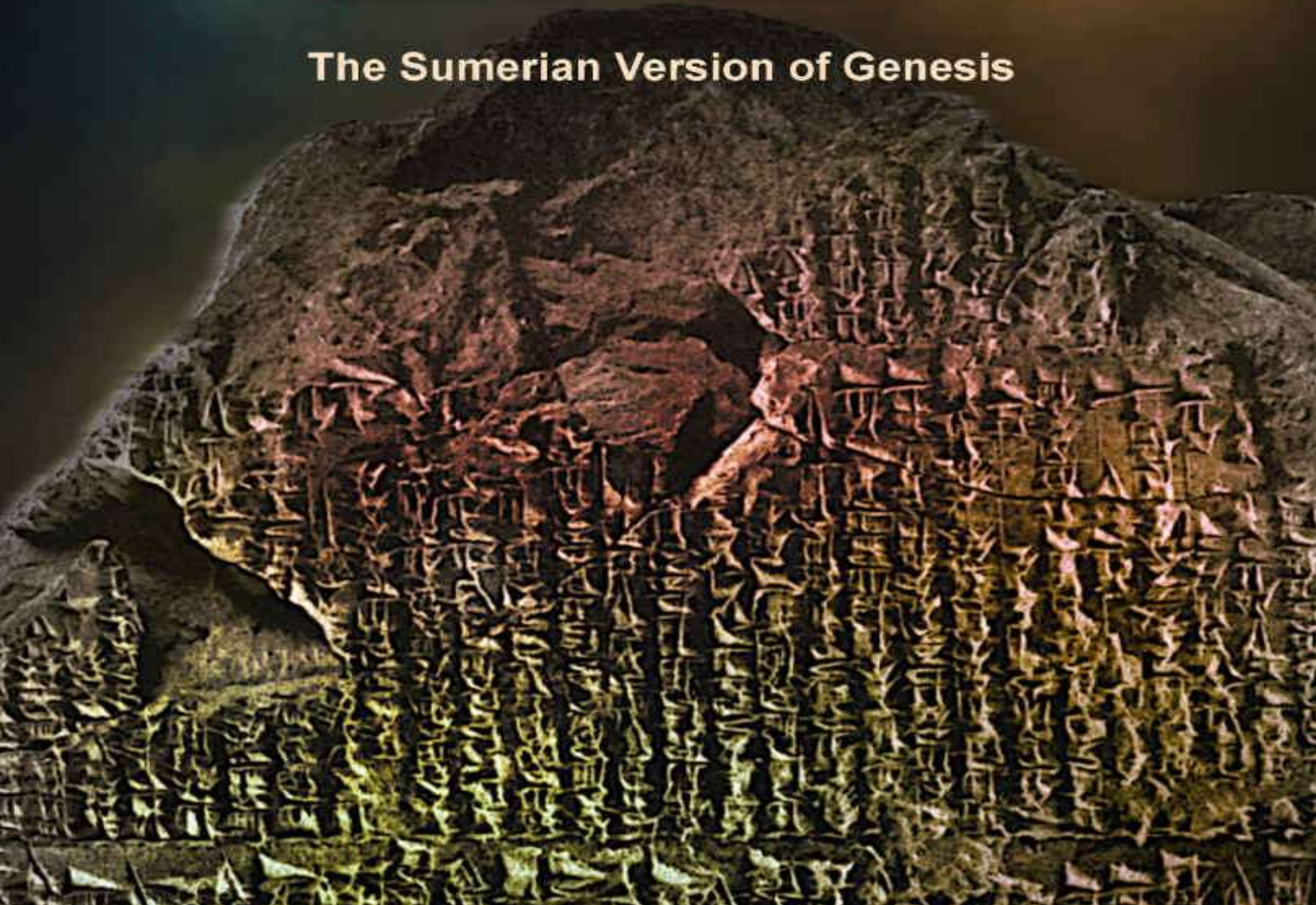
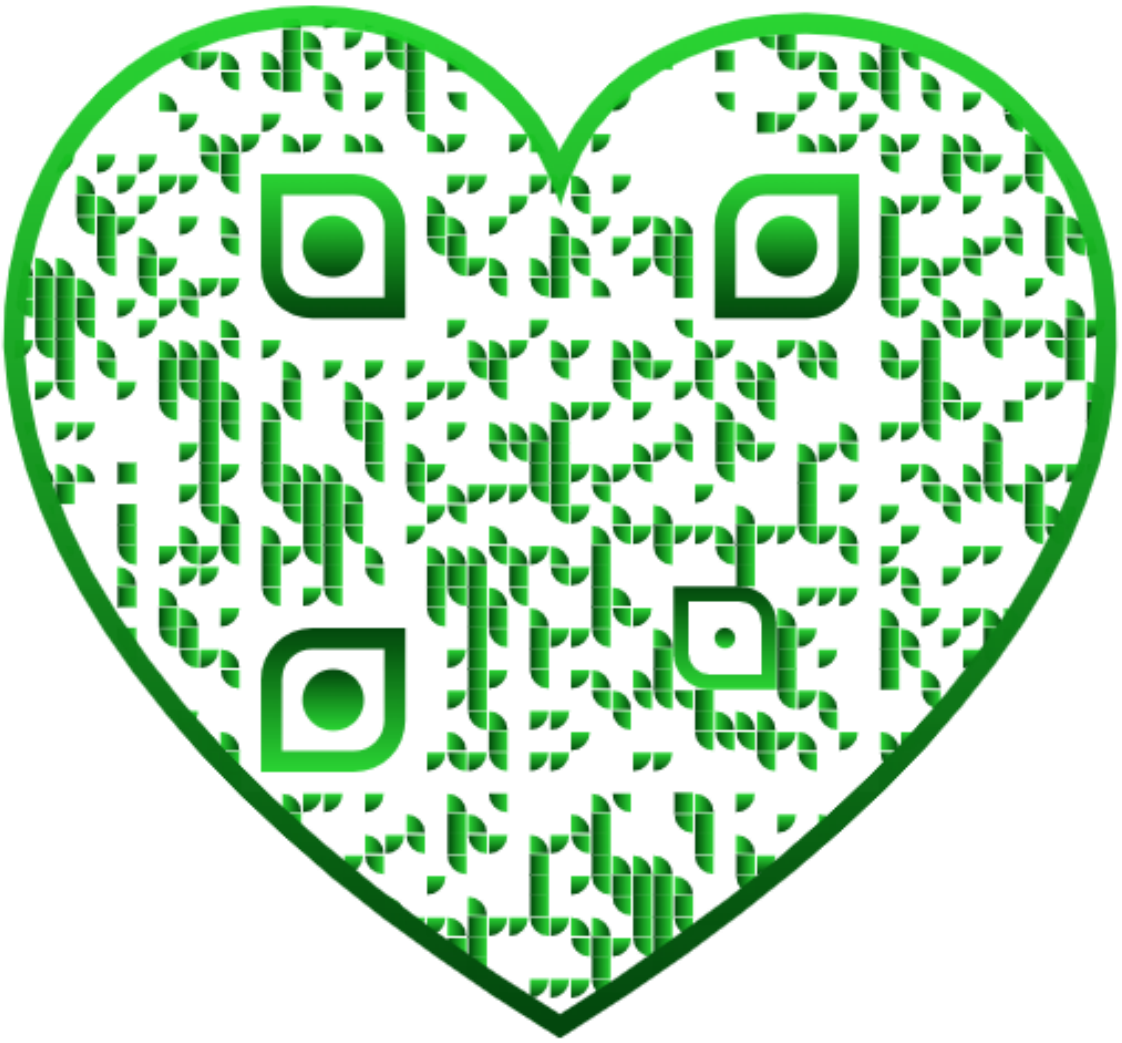
Anton Parks

EDEN

The Sumerian Version of Genesis





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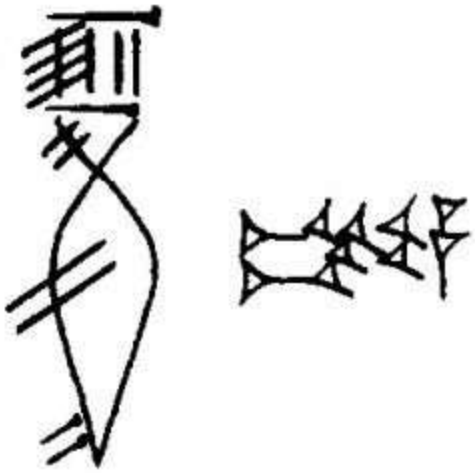
"The Sumerian Version of Genesis"



derived from a Sumerian word
with two meanings:

EDEN
"the back of the mountain"
(the place where the gods live and have their garden)
or
EDIN
"the plain"
(the plain between the Tigris and Euphrates rivers)

Anton Parks is a professional graphic artist working in marketing and communications since 1985. In 2000, he devoted himself to the study of the civilizations of the Ancient Near East, publishing the *Ǧìrkù Chronicles*, which relate the origins of humanity from the vantage point of the gods of mythology.

He is also the author of the book-length essay ***The Virgin's Testament*** (2009) in which he unveils the Egyptian sources of the New Testament and develops a new theory about the hydroelectric and electromagnetic function of the Great Pyramid of Giza; ***The Last March of the Gods*** (2013) an essay which brings together for the first time forgotten documents related to the primordial source of Plato and Atlantis; ***The Chaos of Origins*** (2016) an essay which exposes the true origins of mythical figures such as Lilith and his twin Samael, Lucifer, the primordial Adam and the multiple Eve, the Serpent and his Guardian Angels; ***Corpus Deae*** (2017) a historical survey carried out by Anton Parks highlights the true sources of the sinister conflict which opposed the Templars to the political and religious authorities of their time; Anton Parks also wrote is exclusive biography, ***From Pleroma to Matter*** (2019).

Anton Parks has developed a revolutionary thesis on the encoding of the Sumerian language which he discusses in the *Chronicles* series. In 2005, he was invited by Marcello G. Martorelli and Steve Currey to join their expedition to the North Pole in his capacity as linguist specialized in the Gina'abul language (Proto-Sumerian), but the expedition was cancelled after Steve Currey’s untimely death.

Beginning in 2006, Anton Parks studied Sumerian with the Assyriologist Don Moore (1929-2010). *Eden* is his second book-length essay and presents the results of an intensive effort (2008-2011) to decode and translate a series of Sumerian texts preserved on tablets that relate events in the Garden of Eden and the Fall of Man. Although much transformed by later Hebrew authors, these texts provided the basis for the first chapters of Genesis.

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INTRODUCTION

At difficult moments in life, when everything is going wrong and fate seems to be giving the world and the human race a hard time, many of us have the reflex of lifting our eyes to heaven and imploring God for help. Having grown up in a Christian culture myself, I am very familiar with this automatism. Heaven is a big place; maybe there really is a God out there, and maybe he can hear our pleas at long distance with an amplifier of some kind ...

If that is not be the case, we humans are fortunately equipped with a brain that permits us to cope with the most different kinds of situations. Should some of these situations prove to be too difficult to deal with, the human organism has a sort of filter that permits it to bear the unbearable. We humans of the modern age know that we are not free—even if only on the unconscious level—and that the societies that have existed since remote Antiquity have often been selfish and bent on achievement, self-interest, profit, and conflict. And so, it is naturally very comforting to have some kind of a model, a god or a dogma to hold on to.

However, there is a thought that sometimes occurs to the more devout worshippers of the three major religions[2] and gives them new hope: if Man has been in Paradise before—as it is written in the Book of Genesis—what would prevent us from going back to it and reconciling ourselves with God?

Belief in God or in a religion of some kind is known to have effects on the anterior cingular cortex, and acts like a tranquilizer. When the anterior cingular cortex works in a relaxed mode, it reduces psychological tension and can appease many fears we have linked to the unknown.[3] Scientists have demonstrated the significance of this ability in many studies, such as that of the David B. Larson, professor of psychiatry at Duke University in North Carolina, who established that “believers” lived 29% longer than “non-believers.” This result was obtained after analyzing 42 medical studies conducted between 1977 and 1999 and involving a total of some 126,000 subjects.[4]

Be that as it may, I want to make it clear that it is not my purpose in this book to comment on the existence or not of God, and—if existent—to determine where he is to be found. Most scientists would answer: within the human mind. The believers and spiritually inclined would say: within the human heart… or in the heavens. We will see that, if not in the infinitesimally

small or infinitely great, God can also be found simply in the idea of Good and Evil, which is a major topic in the vast corpus of Mesopotamian and biblical texts.

In 2003, the discovery of a molecule that actively contributes to the mechanism of forgetting was announced by scientists in Zurich (Switzerland). The human brain is so constituted that it undergoes an inevitable process of degeneration due to the presence of the PP1 molecule, which not only inhibits the creation of memories but also erases those already stored. It is like erasing the memory of a computer hard disk.

Since the dawn of Humanity, ancient cultures countered this built-in tendency to forget by means of oral transmission from generation to generation, retelling the important events associated with the life of a family, tribe, village, or region. We modern Westerners often neglect this fact, being used to the written, printed or otherwise technological transmission of knowledge.

The Amerindians have been closely studied by anthropologists for centuries because their cultures are deeply rooted in the past. Some tribes were able to perpetuate the transmission of their traditions through oral culture and rituals. According to Dan Sperber, certain ideas (myths, know-how, etc.) have remained relatively stable among the Jivaro of the Amazon Basin thanks to continuous lines of transmission and can be shared—give or take some variations—inside of a social group for centuries. The ideas transmitted from generation to generation or propagated by a people as a whole constitutes the relatively stable part of shared memory that we call culture.[5]

Among the Hopi Indians of Arizona, the line of transmission involves not just centuries but millennia (*Sóomody* in the Hopi language). In a remarkable book on the origins of the Hopi written by a Joseph F. Blumrich, former NASA engineer, he quotes White Bear on this point:

> "*[F]irst of all, I would like to say that I am very grateful to all those who have given me knowledge and understanding. I was told much while I was still a child and I learned some things as a young man, and others when I became older myself. But throughout these years the great ceremonies were celebrated. Thanks to them my people keeps the memory of its history awake… I owe a large part of my knowledge to my mother and grandmother, as well as to an uncle of the same clan. They gave me a good education… I had to repeat all the stories that she* [my grandmother] *told me. When I made a mistake, she*

would interrupt me and I would have to start all over again. That's why I know everything that my grandmother told me by heart. Not all of the people who came to the fourth world [the American Continent] *and who lived in Táotoóma* [a sunken island in the Pacific] *were Hopi. We should say instead that our ancestors were among these people, only those who arrived in Oraibi* [the Hopi capital in Arizona] *and settled there for good are called Hopi… It is said that it took 3,000 years for all of us to be gathered. All this happened a very long time ago, for the arrival of the* [first ones] *took place 80,000 years ago. We have a very simple way of talking about long periods of time: a 'Soomody' is a thousand years. 'Soo' means star, and you know how many stars there are! Four thousand years make only four Soomody, and there have been 80 Soomody (80,000 years!) since the beginning of the great migration. Those who arrived here could settle only in this region, which was not very big. In this region we had to live together. This is why my people can be certain that we were the first ones, the only ones on this continent. There are tribes in America that came much later because the ice in the North had melted…*"[6]

Such examples show how long tales and traditions can survive through the ages thanks to continuous oral transmission, until they are written down, as was the Bible and, before that, the Mesopotamian tablets, which are considered the oldest written documents in the world. In the middle section of this book we will see that the texts on the Garden and the Fall of Man that I translated have their roots in remote prehistory. This proves that they too were passed down from generation to generation before being inscribed in clay.

In the last century, philologists and scholars like Samuel Noah Kramer, Jean Bottéro, James B. Pritchard, André Parrot, Georges Contenau, and Thomas Römer, studied the Mesopotamian clay tablets and biblical writings. What emerged from all of this research was an important fact: many episodes of the Old Testament can be traced back to tablets that were originally written in cuneiform script.

Indeed, we all know today that the story of the biblical Flood was adapted from a version of the Babylonian flood found in the library of the Assyrian king Ashurbanipal in Nineveh. The Assyriologist Georges Smith translated and published this narrative in 1872. In another instance, in 1915, Stephen Langdon published The Sumerian Epic of Paradise, the Flood and the Fall of Man[7]

based on the Sumerian text known today as Enki and Ninhursağ. Langdon immediately recognized the obvious relationship between this text and the Genesis account. Years later, in 1945, the great Sumerian scholar[8] Samuel Noah Kramer took up Langdon's work in his study "Enki and Ninhursağ—a Sumerian Paradise Myth" (Bulletin of the American Schools of Oriental Research, 1945)[9]. Then in 1969, James B. Prichard (Associate Director of the University Museum, University of Pennsylvania), resumed Kramer's work and translation in his monumental Ancient Near Eastern Texts Relating to the Old Testament (Princeton University Press, 1969, pp. 37-41). In this famous narrative, the god of wisdom Enki (often

associated with a serpent) meets his companion Ninhursağ in a mythical place that is likened to a paradise. Enki becomes ill by having sexual relations with other goddesses, but is saved in time by Ninhursağ, who knows the secrets of the plant of Life.

However, as I will show, this is not the document that provided the basis for the story of the Garden of Eden and the biblical Fall of the Man. Nor is it necessary to look for any one particular tablet for we can find the actual sources interspersed in a collection of clay tablets that were unearthed at Niffer (Nippur), in today's Iraq, and that found their way to the University Museum in Philadelphia. At the end of this book, I will examine another—complementary—Mesopotamian source that clearly served as a model for the writing of certain parts of chapters 2 and 3 of Genesis.

Other comparisons with Genesis have been made before, such as the Creation of the world (the *Enûma Eliš* epic recited in Babylon at the beginning of each New Year), the creation of Man from clay, the Flood, the secret of immortality (three themes that also appear in the *Gilgamesh* epic). A couple of myths bear a strange resemblance to the story of Cain and Abel; then there is the biblical Eden, which is called *Edin* or *Eden* in Sumerian; and, to complete our list, the Tower of Babel, the Tigris and Euphrates rivers, which are also mentioned in the Bible. The analogies stop there for the most part, even if the Bible displays a disturbing tendency to echo specifically Mesopotamian themes. It was long assumed that the story of the Garden of Eden had to exist in a clay tablet version, but it seemed impossible to find until now.

In the face of so many questions and mounting suspicion, and probably also to avoid confusion in the Jewish and Christian religions—the basis of our Western civilization— there has been a trend in recent decades to attribute the writing of Genesis no longer to Moses, as claimed in the Bible, but to various

ancient Judean tribes. Here is a quote from an atlas of the biblical world that was published in 2003: "*The Bible, however, cannot be considered a collection of precise facts. Scholars have long warned us of the danger of identifying the first books of the Old Testament as historical accounts. It is very likely that nothing was set down in writing before the 6th century B.C.,* [10] *and even then the scribes must have considered different versions of the same subject taken from different tribes. These narratives were therefore drawn in part from folk legends, while others were modified to such an extent as to become unrecognizable. The mystery of the authorship of the Bible has yet to be elucidated.*"[11]

That is not the question: on the contrary, I am going to go into considerable detail to show where the sources used for the composition of the first chapters of the biblical Genesis came from; those involving the Creation, the Garden, and the Fall of Man, which is the subject of this book.

As I mentioned in my previous essay, *The Virgin's Testament*, the transmission of specifically Sumerian and Akkadian traditions that were used to compose the key episodes of the Old Testament could only have occurred at the time of the Babylonian Captivity. The Jews in exile were gathered in the neighboring districts and lived in communities. These Jewish communities received a social and religious structure from the priests, who were guardians of the liturgical heritage of the Temple of Jerusalem. Ezechiel was the best known of them. Thanks to him – and to the Jewish men of learning, as well as to the exiles who settled in Mesopotamia – the transmission of the contents of the clay tablets possibly took place.

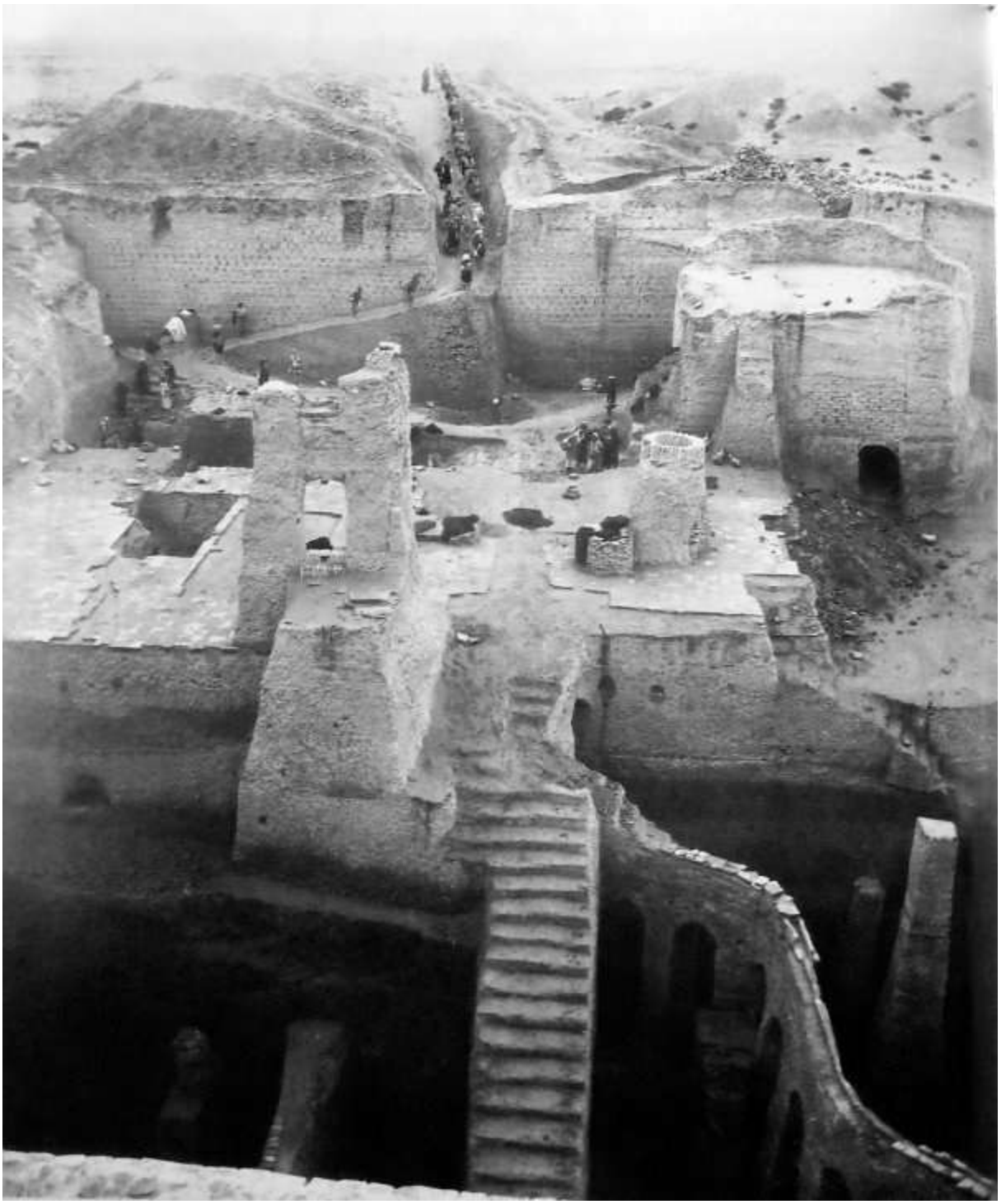
It should be said that the Jews in captivity were not restricted to the city of Babylon, where they could have had access to the great library. They might also have gained access to other archives, such as those in Niffer (Nippur), where Jewish treasurers who remained after the Captivity created the first banks in the land, not to say the very first of the world. Nippur, the city sacred to the god Enlíl, owned a large store of tablets, among which were those that I translated for this book. We will see that these texts are no more—and no less —than the original texts relating the history of the divine garden, the Serpent, the transmission of the Secret of the gods, and the Fall of Man.

Here is what historians and specialists of the Near East tell us about the establishment of the Jews in Mesopotamia during the Captivity and after their release. Approach the subject with the scholar Théo Truschel: "*A number of Babylonian documents that have been found show the gradual appearance of*

Hebrew names of deported subjects from the Kingdom of Israel and Judah in the registers of large commercial firms in Babylon, some occupying high positions, sometimes even as heads of these establishments. This was the case with the sons of Egibi in Babylon, who helped to finance the reconstruction of the city after the ravages brought on by Sennacherib (around 689 B.C.)"[12]

In *Babylone et l'Ancien Testament* the great French Assyriologist André Parrot writes on the liberation by Cyrus of the Jewish captives: "*When Cyrus proclaimed his edict permitting exiles to return to Jerusalem* [in late 539 B.C.], *many decided to stay, because they did not want to sacrifice their comfort, if not their fortunes, to a more problematic future…* [They] *continued to work and accumulate wealth. One man alone, Esdras, brought some 37 million*[13] *in gold and silver. We know that at Nippur, during the period of Artaxerxes I and Darius II, there was an establishment called 'Murashu and son,' that did business on a very large scale. It was at the same time a bank, a real-estate management firm, and a commercial organization. It had its seat at Nippur, but branched out with its sixty agents in a network of some 200 locations between the north of Babylon and the 'lands of the sea'* [the coast of the Persian Gulf]. *Among the clients of the bank, one finds an unusually large number of Jewish names—many based on the name Yahweh, such as Jahu, Jama, or Ja—which speaks for the size of the Jewish population still in Babylon over a century after Cyrus' edict. The 730 tablets of the Nippur archives make it possible to 'reconstruct practically on a daily basis the activities of one of the most ancient banks in the world,' while at the same time showing the social and judicial system of an agricultural and feudal society in which the Jews occupied a place that was not one of mere deportees. They had adapted themselves perfectly and so it is easy to understand why they were unwilling to leave, preferring the known reality of Babylon to the unknowns of Palestine."*[14].

The oldest and most renowned civilizations in the world managed to keep in touch with their past, their history, and their myths. This contact with the origins permitted the wisest among them to keep the spirit of their ancestors alive through their experiences or those of their deities.



1. Ancient city of Niffer (Nippur) during archaeological excavations between 1889 and 1900. This is the site at which the tablets with texts on the Garden, the Serpent, and the Fall of Man were found.

An understanding of the past is essential, for a humanity without a past is a humanity without roots or models, a self-involved humanity that flirts with its own destruction. Those who do not understand this will be

incapable of dealing with the future.

A FRAGILE PAST

"Around the middle of the IVth millennium, arriving from some unknown region,
the Sumerians settled in Southern Mesopotamia.
This was a very hot plain lying between two rivers rich in silt, the Tigris and the Euphrates, an oval-shaped prison of sorts between the desert
and the mountains, 93 by 62 miles [in Lower Mesopotamia].
It was composed essentially of lowlands dominated by small hills between which the rivers and canals flowed;
a vast and unstable marshland in which only cities resisted the advance of the mud.
Its inhabitants called it Edin, and we turned this into Eden."

Maurice Lambert,
"Polythéisme et monolatrie des cités sumériennes,"
***Revue de l'histoire des religions*, vol. 157, 1, 1960**

1. The sources: the texts fixed on clay

The various civilizations that successively occupied the Mesopotamian region over the millennia left a record in the form of clay tablets (usually rectangular, about the size of the palm of the hand), carved steles, statues, and other monuments. The Sumerians were the first culture to have established the cuneiform writing system. The writing was done using a reed to cut into moist clay, leaving a three-dimensional mark in the shape of a nail or wedge, hence the name cuneiform (from the Latin *cunus*, wedge). Once the tablet was full, it was either baked or left to dry in the sun.

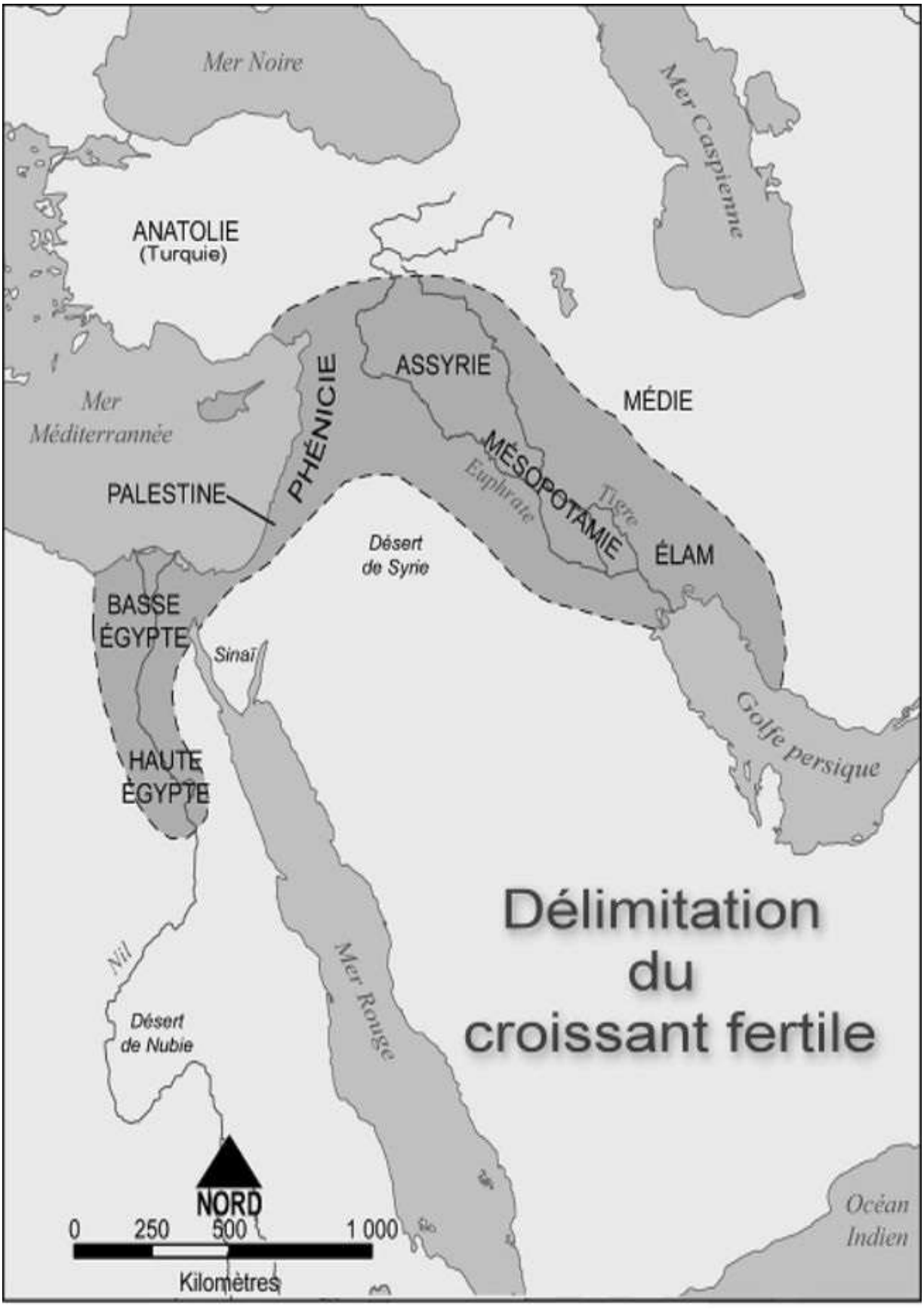
Over 2,000 individual cuneiform signs have been identified nowadays. Naturally, the beginnings of this script are not to be confused with the beginnings of spoken language. The origins of Sumerian language seems to reach back into remote prehistory: the Sumerians claimed that it came from their gods. One of its names was *EME-AN*, literally, "language of the Heavens," a term that appears on tablet CBS 8322 (side b, col. 3, line 8), in which it is specified that the Serpent Enki spoke this language and that he used it to reveal the Secret of the gods to the humans.

According to linguistic researchs, Sumerian does not seem to have changed from the earliest inscriptions on, but the cuneiform script (and its grammar) evolved in the course of the millennia from archaic pictograms to late Akkadian script. Phonetically, Sumerian is unlike any other language known in the world (whether in use or not): *EME-AN* therefore remains a complete mystery.

Cuneiform writing was used in the Near East from the late 4th millennium B.C. to the first century A.D. and over a wide geographic area that corresponded approximately to what is called the Fertile Crescent. This area extends from the Mediterranean Sea to the Arabian-Persian Gulf, and from Anatolia to Egypt, via Akhenaten. The cuneiform documents found so far were very irregularly distributed in time and space. Archaeologists have found only a very small portion of this vast library that defied the ages and floods. Some sites turned up only a few tablets, while others numbered in the thousands, and even tens of thousands,[15] as at Ur, Mari, Nineveh, and Nippur.

Clay tablets are breakable and fragile: already at the time of the Sumerians, tablets were used as filler for holes in walls, to even out the ground, or thrown

into the river to make new ones. It is almost a miracle that so many have been found, considering the fact that the Mesopotamian soil was covered time and time again by the floods of its two mighty rivers. Then there were the first excavations, where archaeologists made their digs without knowing whether they were digging into the ground or into ancient remains: it tooks a lot of effort to unearth suitable remains in Mesopotamia.


Mer Noire
Mer Caspienne
ANATOLIE
(Turquie)
Mer
Méditerranée
PHÉNICIE
ASSYRIE
MÉDIE
MÉSOPOTAMIE
Euphrate
Tigre
PALESTINE
Désert
de Syrie
ÉLAM
BASSE
ÉGYPTE
Sinaï
Golfe persique
HAUTE
ÉGYPTE
Délimitation
du
croissant fertile
Nil
Désert
de Nubie
Mer Rouge
NORD
0
250
500
1 000
Kilomètres
Océan
Indien

The tablets discovered at Tell Fara, the site of ancient Šuruppak (S.E. Iraq), show that at the beginning of the 3rd millennium B.C. another language than Sumerian was already in use: the Akkadian language, so called after the land of Akkad (Northern Mesopotamia). While Sumerian remains a mysterious language, unconnected to any other known language, Akkadian belongs to the Semitic family, like Hebrew and Arabian. Akkadian was subdivided into two branches—Babylonian in the north, and Assyrian in the south—and co-existed with Sumerian during the 3rd millennium and eventually replaced it, adopting the cuneiform script and simplifying it to about 300 signs. In the course of the centuries and millennia, the Sumerian cuneiform writing system spread throughout the Near East and was used for the Elamite, Hurrite, Eblaite, and Hittite languages. Sumerian itself became a dead language, used only by literati for over two millennia, playing a role similar to that of Greek and Latin in Europe up to about a century ago.[16]

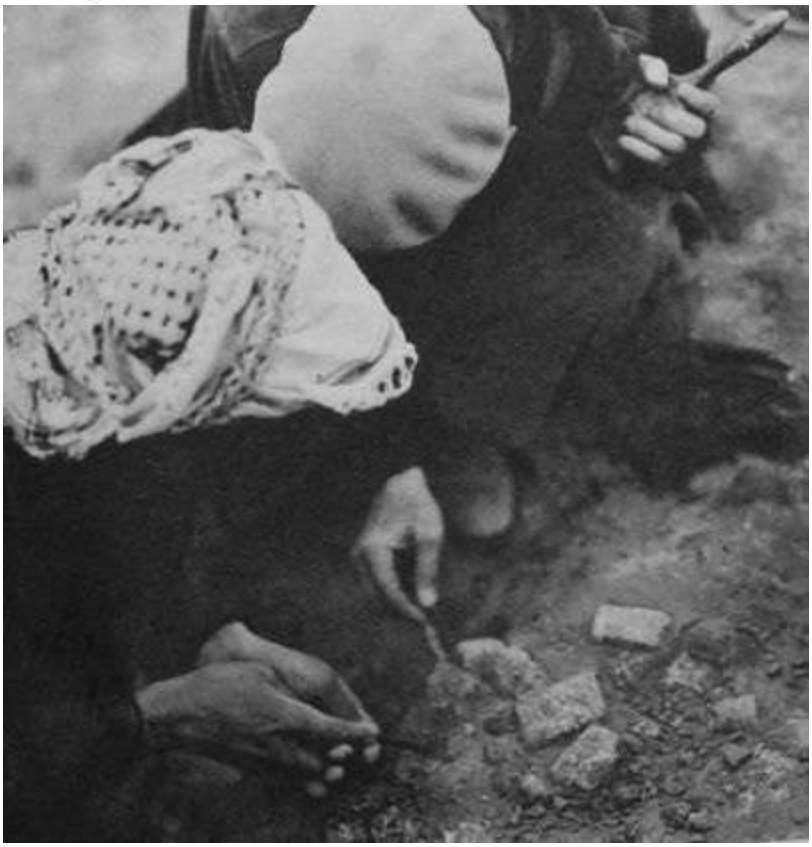
But in the case of a history that is so ancient, nothing is ever certain, for even in the earliest written documents there are Akkadian borrowings in the Sumerian, which means that there must have been a close relationship between the two cultures from the start.[17] I checked this out by myself in the Sumerian tablets that I translated for this book. This is another mystery, given the great differences between these two peoples, who often fought against each other.

As for the Sumerians themselves, we know very little about them. We do not know where they came from. Perhaps from far to the south, when the Persian Gulf was still dry land, or maybe they were from a mythic place called *Dilmun* that is supposed to have been their homeland. Unfortunately, at least two places with the name Dilmun seem to have existed, for the sources that mention them are contradictory as to its location. It is also possible that, long before the Akkadians, the Sumerians adopted the myths of the ancient natives of Mesopotamia—unless all of these cultures had similar traditions that have a common core.

It is important to keep in mind that the original purpose of writing on clay was simply to keep records of goods and trade in the various plantations of the *Edin* (i.e. the plain) that stretches between the Tigris and the Euphrates. We owe the greater part of the content of the tablets to copying exercises made by the scribes during their apprenticeship. This practice resulted in large collections of documents on clay that were kept in private homes, temples, and

most of all in the libraries of the larger cities of Sumer and Akkad.

2. Discovery of tablets at the site of Niffer (Nippur) during one of the many campaigns in the ancient city of the god Enlíl.



The activity of writing was not restricted to men: there were many female scribes who worked for temples and under the divine authority of Nisaba, the goddess of agriculture, writing, and wisdom. Schools, which were often connected to temples, were called "House of the Wisdom of the Heavenly Nisaba." Among these women scribes, we know the name of Enheduana, daughter of King Sargon of Akkad (around 2285-2229 B.C.), high priestess of Nanna, famous for having written hymns in honor of the goddess Inanna-Ištar.

Between 1847 and 1849, the British historian and archaeologist Henry Layard unearthed some 20,720 tablets, as well as thousands of fragments in the library of the Assyrian king Ashurbanipal, which were all taken to the British Museum. Thanks to Ashurbanipal, we learn more about the operation of the libraries of Sumer and Akkad, as we can see from this letter to one of his functionaries in Babylonia: "*Seek out all the tablets in the houses of the scholars and in the Ezida* [temple of Borsippa]*... seek out the rare tablets that you know about and that do not exist in Assyria and send them to me.*"

The purpose of this message was to find all kinds of unknown or rare documents in order to expand the collection of his library in his capital, Nineveh.

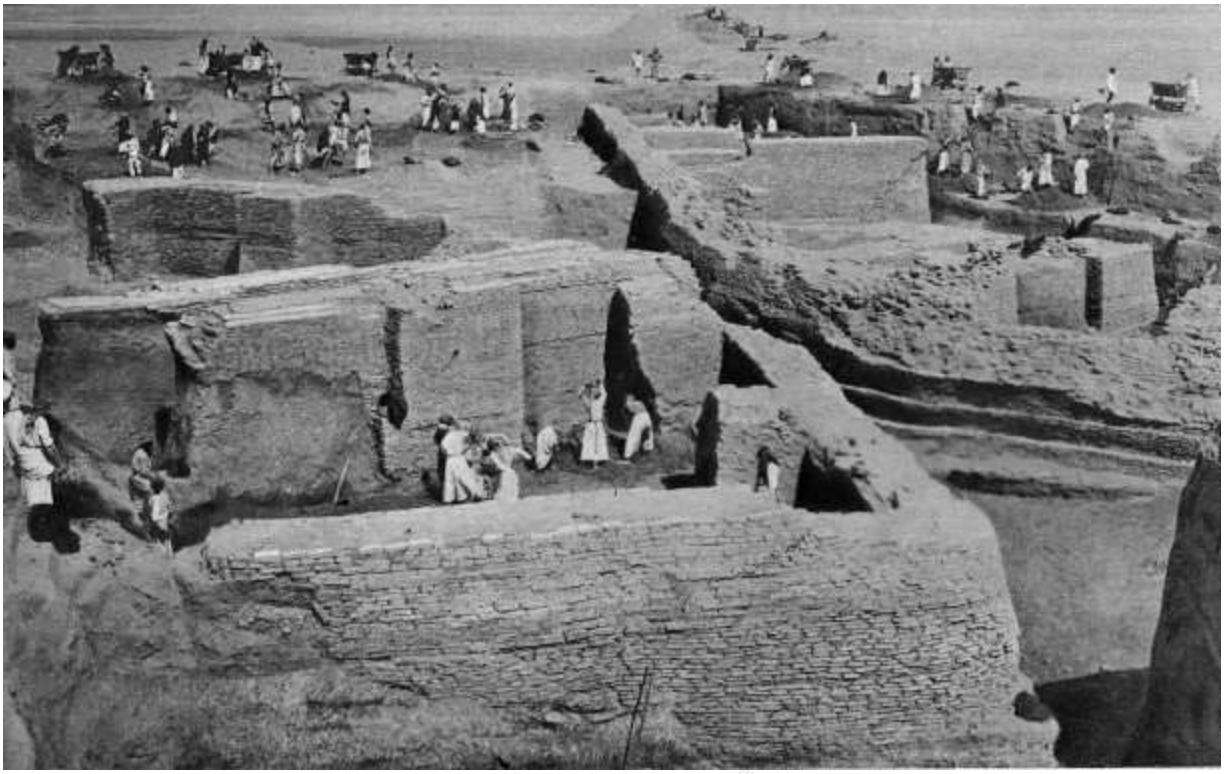
In 1987, the library of the temple of Šamaš was discovered in Sippar (Abu Habba). It had been mentioned by the ancient author Berossos of Belos in his now lost work on Babylon. The library was only 14 feet 5 inches long and 8 feet 10 inches wide, it had brick benches and niches 19.7 inches wide and 31.5 inches deep. Its 44 compartments contained 800 tablets! Generally speaking, the texts concerned the disciplines of astrology, divination, magic, medicine, mathematics, astronomy, philology, and of course the main subject of my investigation: the great literary works that we call myths and epics. Some texts in this last category were read during religious ceremonies, like the *Epic of Gilgamesh* or the *Enûma Eliš*.

The libraries were often located within sacred temple precincts and could be used only with permission. Once inside, the scribe borrowed the tablet he was looking for and took it to a special room or courtyard that served as a reading room. Access to these libraries was reserved to very exceptional intellectuals since the texts were of a high linguistic level and degree of complexity. Only educated and cultivated individuals could consult them, and they were often attached to temples.[18] Advancing in the ranks of the caste of scribes required a lengthy apprenticeship. The first level was that of the *Dubsar* ("scribe"), then, after a number of years, the scribe reached the level of a *Šešgal* ("big brother"). The culmination of a scribe's career was the office of *Ummia* ("schoolmaster"), a very prestigious distinction that included the privilege of being considered infallible.

According to Véronique Grandpierre, a specialist in the Ancient Near East, these authors, compilers, and copyists belonged for the most part to the great hereditary lines of the educated class. The important thing was the content of the text, not the tablet itself or its author. The notion of an original work did not exist, for the Sumerians and the Akkadians had no interest in novelty for its own sake. In fact, their ideal would have been to return to the moment of Creation.[19] This is the reason why many of the great myths are introduced by re-iterations of cosmogonic or theogonic accounts.

Clay tablets were in use for over four thousand years throughout the Fertile Crescent and as far east as the Indus Valley. This is an impressive figure, and all the more so when we consider the relatively recent history of printed books. Today, with the massive production of e-books and the proliferation of

illegal copies, no one worries about the possibility of floods or energy shortages that might endanger the continued transmission of knowledge. Yet without electricity or computer technology, what would we be able to do with a hard disk or flash drive? Use it as a bookend for a library filled with books, scrolls, and tablets?



3. The ramparts of King Gudea during the excavation of Ğirsu (Tello), between1903 and 1909. The archives found on this site are discussed in Part 4 of this book. The kingdom of Ğirsu was devoted to the son of Enlíl. This city was in conflict with the kingdom of Umma (the "Wise Woman"), associated with the Serpent Enki.
Excavations of Gaston Cros

This book brings together for the first time the original Sumerian texts that make it possible to "reconstruct" the first three chapters of Genesis: the stories of the Creation, the Garden, and the Fall of Man. These precious documents were carefully selected in order to retrace in chronological order the history of the past such as the chroniclers of the Ancient Near East may have wanted to transmit it to us, were it not for the vicissitudes of time that left it only in fragmentary form.

A very large number of books, studies, and investigations have been published in the last century and a half on Mesopotamia and its various

civilizations. The stakes involved are considerable: this geographic region has always been regarded as the cradle of civilization and urban life.

One might ask: what more is there to say about that? Yet there is one topic that does not seem to have been taken into account by the scholars who usually write on this subject, or only by a few archaeologists and geologists: the extreme dampness of the soil. This issue invariably affects our vision of the origins of the Sumerians and their documents inscribed in clay.

2. The problem of the two biblical rivers

Mesopotamia presents a special situation because of its particular geographic condition. Today's visitor has a hard time imagining that this sun-baked desert was once a thriving region that drew the attention of the "gods"; rich in settlements, villages, cities, fertile gardens, and multicultural civilizations for thousands of years. But what is left of all that today? The beds of the biblical rivers, the Tigris and the Euphrates, have shifted so often that we hardly know where they once flowed. In olden times, large cities were built on these two rivers and they even served as a waterway for ships from the sea. All that remains are sunken ruins, islands of stone lost amid the burning sands of the desert.

While the annual floods of the Nile were a godsend for the Egyptians, the great floods of the Tigris and Euphrates brought with them devastation for Mesopotamia and the plain that the Sumerians called *Edin*. The geological irregularities found in the soil of the great plain of Edin (stretching over 600 miles from Lower to Upper Mesopotamia) show that this land was visited over the millennia not just by one great flood but by many successive ones.

The northern part of the land is encircled by high mountains of cold to temperate climate—the cradle of the "gods"—while the plain lying at their foot is scorched by the sun, which dries everything after a brief spring. Due to the melting of the snows and the precipitation in the mountains of the Taurus and Zagros ranges, the two biblical rivers flood the land twice a year, in the spring and in the fall. This makes their flow very irregular and unpredictable, especially in the case of the Tigris. In 1954, a catastrophic flood created a lake to the east of Baghdad with a circumference of 44 miles and a depth of up to 79 feet. Since then, the construction of dams and reservoirs has introduced a greater measure of control.[20] But what was it like for the ancient inhabitants of the Edin who, according to the documents in clay, co-existed with the gods? The only means they had to contain such masses of water was to build dykes and dig canals, which benefits were said to have been a gift of the Heavens—that is, of the gods.

The problem with the unpredictability of the volume of the two biblical rivers raises the delicate question of the reliability of archaeological research conducted since 1842 in Iraq. This is a real dilemma, because it is in this part

of the world, on a territory shaped by water, weather, and geological variations that archaeologists have been busy looking for the earliest traces of human civilization. Sir Leonard Woolley was one of the archaeologists to have raised this problem, which he had to deal with himself in 1927-29 in the ruins of the ancient Ur of Abraham, located on the shores of the former delta of the Persian Gulf.

While his workers were digging away, untiringly searching for remains of the elusive past, he noted:

> *"[S]uddenly the character of the soil changed. Instead of the stratified pottery and rubbish we were in perfectly clean clay, uniform throughout, the texture of which showed that it had been laid there by water. The workmen declared that we had come to the bottom of everything, to the river silt of which the original delta was formed, and at first, looking at the sides of the shaft, I was disposed to agree with them, but then I saw that we were too high up. It was difficult to believe that the island on which the first settlement was built stood up so much above what must have been the level of the marsh, and after working out the measurements I sent the men back to work to deepen the hole. The clean clay continued without change—the sole object found in it was a fragment of fossilised bone which must have been brought down with the clay from the upper reaches of the river—until it had attained a thickness of a little over 8 feet. Then, as suddenly as it had begun, it stopped, and we were once more in layers of rubbish full of stone implements, flint cores from which the implements had been flaked off, and pottery.*
>
> *But here there was a remarkable change. The pottery was of the hand-made painted ware which distinguishes the village settlement of al 'Ubaid, while the numerous flint implements, which evidently were being manufactured on the spot, were similar to those from al 'Ubaid and further differentiated this from the higher strata where flints were very rarely to be found. The great bed of clay marked, if it did not cause, a break in the continuity of history: above it, we had Sumerian civilization slowly developing on its own lines; below it there was a culture of that al 'Ubaid type which seems not to be really Sumerian but to belong to the race which inhabited the river-valley before.*
>
> *One object which lay with the flints and potsherds under the clay was of prime importance. It was a brick of burnt clay. Now, the ruins*

which we had previously excavated at Ur cover a period of more than two thousand years, and at every age when there was much building activity the type of brick employed shows some modification; the standards of measure, the relative proportions of the bricks, change, often different clays are used, and one can generally recognize at a glance and nearly always confirm with a meter scale the date of any wail or isolated brick. But this brick was different from any we had ever seen. Certainly it belonged to a period of which we had had no experience hitherto, and in a curious way it gave the impression of being older than any brick we had seen; but what it did conclusively prove was that in this early age Ur was not like al 'Ubaid, a village of mud huts and reed shelters, but contained permanent buildings solidly constructed, the town of a civilized people."[21]

This passage underscores the difficulties that can be encountered in the course of excavations in Iraq. The accumulation of old, or even recent, alluvial layers makes research difficult and tedious. The reports of Sir Woolley also mention that he had to stop the digging on several occasions when he ran into mud or groundwater. Such occurrences were frequent: in 1933, the archaeologist Max Mallowan had to make deep probes into the soil of Nineveh in order to reach—however fragmentarily—the oldest levels of human occupation.[22] Nineveh is located in northern Iraq, in Assyria, on the banks of the Tigris. It was during the excavation of this city that the famous tablet of the "Flood" was discovered, today generally recognized as having inspired the biblical account to a large extent.

4. Sir Leonard Woolley, during his excavation of Ur, the ancient Sumerian city of Abraham,

Jean-Louis Huot, director of the French Archaeological Delegation in Iraq and professor at the Paris I - Université, also confirmed the problem with silt and groundwater that makes it impossible to dig deeper and reach further back in time than the oldest strata identified so far, which the archaeologist calls Oueili (or Obeid 0):

> *"The excavations [at Oueili] have shown that, previous to the Obeid 1 phase of Oueili, there are deep archaeological layers [called the Oueili phase, or Obeid 0], but the groundwater prevents the exploration of the oldest levels. The known deposits are 4 meters deep and lie below the level of the surrounding plain. How far back should one set the establishment of the first settlers of Oueili? We do not know. Most of the villages from this period are inaccessible, sunk in the groundwater or covered up by thick silt deposits of much more recent date… But as the sea level rose throughout the Obeid period, from the 4th to the 6th millennium, the river [Euphrates] filled in the low-lying plain and fossilized the old archaeological levels. The groundwater rose at the same time and keeps us from exploring the first levels of the Ouelli phase at Tell el'Oueili itself. We will probably never know how many archaeological levels there are previous to the Oueili phase, lost beneath the plain of today's lower Mesopotamia."*[23]

Georges Contenau, former Head Curator of Oriental and Islamic Antiquities at the Louvre and known for his brilliant work on the city of Umma, which I will discuss in the last section, remarked on the problem of the

Mesopotamian soil: "Which races lived in Mesopotamia and where did they come from? These questions can be answered only in a general way today; the traces of the ancients, rare enough as it is, are insufficient from the scientific point of view, and the anthropological evidence—that is, the skeletons—is pitifully scarce for the earliest periods; there are very few from the first centuries before the Christian era, for the Mesopotamian soil is so waterlogged that, unlike Egypt, it did not preserve the remains contained in it."[24]

The eminent Italian-American archaeologist and Assyriologist Edward Chiera corroborated this fact in the late 1930s:

> *"The more we dug, the more dampness there was; I confess that, in many cases, we gave up digging the hole deeper because it would have filled up with water from underground. A completed grave, even if it did not lie below this level, could not fail to become part of the very damp underground layers. All the perishable objects deteriorated and were destroyed in a just few decades… This fact has been known for a long time. We have resigned ourselves to never being able to unearth riches in Mesopotamia comparable to those of Tutankhamun."* [25]

The impossibility of reaching the oldest levels in the soil of Iraq and finding the hoped-for vestiges was also confirmed by the great Sumerologist Samuel Noah Kramer:

> "*Sumer, or rather the land that became known as Sumer during the 3rd millennium B.C,. was settled for the first time between 4500 and 4000 B.C., an opinion that was unanimously shared by Near-Eastern archaeologists until recently… The archaeological community accepted these theoretical ideas until 1952, at which date two geologists, Lees and Falcon, published an article with revolutionary data concerning the dating of the first human settlement. In their article titled "Historical Geography of the Mesopotamian Plain,"* [my emphasis] *they provided geological evidence showing that Sumer lay underwater long before 4500-4000 B.C.; consequently, it was conceivable that Man may have settled there at a much earlier date than it has generally been supposed. It was argued that, if traces of these ancient inhabitants of Sumer had not been found yet, it might be because the ground had slowly sunk, while the water level rose. The oldest levels of Sumerian culture might therefore lie underwater, out of reach for archaeologists. If this turned out to be the case, then the oldest cultural vestiges of Sumer still lie buried and intact."*[26]

More recently, in 2001, a scientific study published by the E.R.C. (*Recherche sur les Civilisations*, a research institute associated with the C.N.R.S.) and titled *Mesopotamia Once Reached the Sea* showed that long before 10,000 B.C., the Persian Gulf practically did not exist and the Mesopotamian plain extended well into the south, as far as the sea. This implies that in 14,000 B.C. the plain that was to become the Gulf was entirely free of seawater. The flooding probably came later, between 13,000 and 11,500 B.C. Thus, the oldest Mesopotamian cultures known to date (Oueili/Obeid 0), those that we are having so much trouble excavating in Middle and Lower Mesopotamia, might have occupied the region now covered by the Persian Gulf.[27] This would be a good direction in which to look for the origins of the Sumerian newcomers.

It was indeed along the two rivers of the Bible, in an uninterrupted accumulation of alluvial clay beds, potsherds, beaten earth, dense layers of mud, and groundwater that archaeologists have painstakingly unearthed very ancient traces of what specialists continue to call the "*first civilization in the world*". Yet, apart from the geopolitical problems brought about by the two Gulf wars, which wreaked havoc among the excavations in Iraq, this search will never be carried out to its desired end. Indeed, between the Tigris and the Euphrates, it is practically impossible to probe deeper, or earlier, than 6000 B.C., especially in Middle and Lower Mesopotamia, which holds the oldest traces of civilization (the Oueili and Obeid cultures) and the main site of which is Eridu, which the clay tablets already claim to be the oldest city in the world.

Even if modern archaeology confirmed a part of what the clay tablets record about Eridu, it would have been extremely important to excavate further in Iraqi soil, especially in the Oueili and Obeid layers. They obviously contain something much older. Could this have something to do with the contents of Sumerian texts that state that between Creation and the time when the royal gods descended from the Heavens to put an end to the disorder, humankind lived in anarchy for some 259,000 years?[28]

If the Mesopotamian plain cannot give us more scientific information about the origins of humanity, and if the contents of some tablets seem to fit an ancient reality in many respects, then it is a priority to decipher these texts and study them. I would like to invite you, dear reader, to take part to this extraordinary adventure.

3. Floods, wars, and looters

The origins of the Sumerian and Akkadian civilizations have been the subject of much debate in the 170 years, since the exploration of the inhospitable soil of ancient Mesopotamia first began. Still today, their exact origins remain unknown because of the notorious instability of the soil in Iraq. However, the myths that have come down to us and the many geological explorations that have been made, especially in Lower Mesopotamia, may provide some very interesting responses.

Where did the Sumerians come from? According to mythology, they came from the far-off marshlands of (E-)Dilmun. This was not the maritime Dilmun of the god Enki, which seems to have been a faraway island to the East, but another Dilmun, closer to human settlements, located in Southern Sumer at the confluence of two water masses. As it is still done today in our own culture, it was a frequent custom in Sumer and Akkad to give the name of a famous place to another one in order to commemorate its fame.

The report of the E.R.C. mentioned above (see note 13) takes up several points in connection with the second Dilmun, from which the forerunners of the Sumerians are supposed to have come. As I also mentioned, in 14000 B.C. the great plain that later became the Persian Gulf still lay completely dry. The reed pens for cattle represented on the first clay cylinder seals refer to a world of marshlands that is much older than the one that I have in mind. The historical existence of Dilmun, which was closely associated with the foundations of Sumerian religion, is believed to go back as far as 6000 B.C. The use of the word "Dilmun" in the archaic texts from Uruk probably attests to accounts that existed long before the invention of cuneiform writing,[29] and so before the land of Sumer as we know it.

In a previous book, *Le Réveil du Phénix*, éditions Nouvelle Terre, 2009 (*Awakening of the Phoenix* - Ğirkù Chronicles 3, which is currently being translated), I situated this second Dilmun between present-day Yemen and Oman. Mythological accounts inscribed on clay tablets some 5,000 years ago indicate a location to the south of Sumer, between two water masses: that is, today's Red Sea and the Persian Gulf.

5. Hypothetical location of the second Dilmun, or E-Dilmun, around 10,000 B.C., at a time when the Persian Gulf was practically inexistent. The Edin (plain) extended lower on dry land. The Tigris, the Euphrates, and their two main tributaries converged into a single river that flowed to the

In 2002, Graham Hancock published a book called *Underworld: Flooded Kingdoms of the Ice Age* (2002), which takes up the work of the geologist Kurt Lambeck and the latest geological data. Hancock points out that between 18,000 and 14,000 years ago, the entire area of the Persian Gulf was dry, arid land. Subsequently, the sea invaded the land in a series of mighty floods of brief duration, followed by periods of partial recession of the water, periods of calm, and further regular periods of floods.

A study of the Cohmap group established in 1988 that an "Indian-style" monsoon system descended upon Southwest Asia some 12,000 years ago. This

rainfall would have favored the spread of grazing lands in the semi-arid areas. Given that, Hancock wonders if urban settlements might not have developed in the Gulf area long before it was flooded. Might this have been the place in which the ancestors of the Sumerians lived? Hancock raises the question whether the pre-flood cities mentioned in the Sumerian king lists, such as Eridu, may not have been associated in a way analogous to the Halifax in Nova Scotia and the one in England, or the Perth in Australia and the one in Scotland. In other words, the pre-flood cities of the Sumerian chronicles may have been named after other, more ancient cities that disappeared under the waters of the Persian Gulf.[30]

Is this the correct hypothesis? Or should we consider that in Middle and Lower Mesopotamia, between the Tigris and the Euphrates, we cannot dig deeper than beyond 6000 B.C. because of the accumulation of alluvial deposits? For my part, I would say that these two possibilities are not incompatible and that it may be that ancient vestiges connected with the Sumerian "gods" may still lie in the soil of Iraq and its many alluvial layers. It is also possible that ancient cultures practicing an early form of agriculture settled more to the South, thus making of the Edin (Mesopotamian Plain) a much vaster territory than geologists and archaeologists have envisioned so far, a great southern zone that would considerably have expanded the granary of the "gods," which they called Kalam (Sumer). This unknown area would have encompassed the other Dilmun, a second divine territory, but more to the West and belonging to the clan of the god of wisdom, Enki. This might explain why the oldest Sumerian legends claim that their ancestors had a close relationship with this new Dilmun.

Water is a decisive factor that necessarily played a negative role in the survival of the millennia-old archives inscribed in clay. The frequent flooding of the Tigris and Euphrates, as well as the rising sea level in the Gulf unfortunately destroyed the ancient cities and their written records, which prevents us from consulting the archives to determine their successive widths.

6. Excavation of a covered canal at the site of Ğirsu (Tello), 1903-1909, near the well of the "Tell of the tablets." **Excavations under the direction of Gaston Cros.**

Another important influence accounts for the scant information that we have been able to obtain about the cradle of civilization: the wars between the ancient city-states of Sumer and Akkad. At level IV of the temple of Ennead in Uruk, archaeologists found astonishing tablets: there were among the oldest ever found (3300 B.C. at the latest) and had been pulverized, or burned, attesting to their deliberate destruction during a conflict... In the course of the fighting, the tablets fell from their shelves in the libraries, broke or were burned in the conflagrations. There is a record of the destruction of the culture of besieged cities in a hymn to King Išbi-Erra (around 2017-1985 B.C.), which states that "*upon order from* Enlíl [Enki's brother and foe] *it was decreed that the enemy city be reduced to rubble and its culture annihilated...* " There is no lack of such examples. The great library of Ebla was destroyed when the royal palace was burned down; thousands of tablets were smashed to pieces. We do not know whether this destruction was the work of the Akkadian king Naramsin (around 2254-2218 B.C.) or of Sargon. A great deal was lost in this manner: to mention only the period between 1500 and 300 B.C., there were more than 233 archives and libraries in the 51 cities of the Near-East, and all were reduced to rubble.[31]

Yet another factor that contributed to the deterioration of the Iraqi soil and its culture was the organized looting and plundering of archaeological sites that accompanied the excavations from the beginning. This involved almost all the sites, in particular two major sites that will be discussed in the second section, namely the ancient cities of ĞIR-SU (Tello) and UMMA, which is about 18 miles from Ğirsu.

In the wake of the Second Persian Gulf War (2003), several municipal museums in southern Iraq were plundered and, during the period of international sanctions against the country, illegal digs at the archaeological sites catered to the huge demand for antiquities on the art market. We heard a lot about the looting of the Baghdad Museum, but not so much about the systematic looting of the sites in the desert. After 2003, the incapacity of authorities in Baghdad to control certain territories and especially the major desert sites led to looting that was organized abroad, but motivated by local poverty. Great treasures of ancient Mesopotamian history disappeared under the shovels of the looters and found their way into the showcases of wealthy private collectors.[32]

Fernando Baez, sent to Iraq in 2003 by various commissions investigating the destruction or libraries and museums in the wake of the invasion by American and Coalition forces, established a list of the sites looted during the war: Nippur (city of Enlíl), which provided the Genesis sources that I translated for this book; Aššur, Nineveh, Eridu (the city of Enki), Ubaid, Larsa, Ğirsu (the city of Ninğirsu, son of Enlíl, a site that I will discuss at the end of this book), etc. It is believed that some 150,000 unidentified tablets disappeared in the organized looting of sites in Iraq,[33] and that is about all we may ever know.

From this very brief survey of the various known causes of destruction, we can see how extremely fragile the supports of theses precious sources are and understand the importance of their revelation to a wider public. That’s for all these reasons that I am pleased to present here in this book these priceless sources of knowledge to you, dear reader.

4. The purpose of this book

Mesopotamian culture has been studied in depth. However, most of the time, these studies have not been accessible to broader public. To remedy this, I will begin with a discussion of the historical content of the traditions—what we call mythology—and then go on to the historical documents themselves. These two types of documents were written down at the time of the first kings of Sumer, no later than about 2800 B.C. My purpose is to bring these ancient texts to you reader, while replacing them in their chronological, if not historical, context and comparing them with the first chapters of the Book of Genesis. This should bring out the analogies between these two sources.

The Judeo-Christian account of Genesis is supposed to have been written by Moses and, from the historical point of view, it is supposed to be drawn solely from the knowledge of the Hebrew patriarchs. I will show that this was not the case; that this knowledge had its origins in ancient Babylon, where a Hebrew population lived in captivity between 597 and 538 B.C., with some staying even after that. A survey of the tablets and the first three chapters of Genesis should provide all the evidence needed for this demonstration—which no one seems to have cared or dared to make before now.

This will not involve complicated analyses and will not require you to study scholarly publications. Nor am I am going to indulge in hermetic speculations that would only detract from the historicity of the traditions. We are just going to take a trip backwards to the oldest traditions in the world inscribed in clay or carved in stone, and limit ourselves to reading—that is to say, deciphering—what is written on them.

Unlike in my previous essay, The Virgin's Testament, we will not be faced with a wall of coded knowledge that could be elucidated only with the help of linguistics, systematic analogies with the late biblical writings, Egyptian magic, and hydroelectric theory! Instead, we will investigate a poetic literature that strings together a long chain of events. In the Virgin's Testament, I used Egyptian documents to extrapolate names and facts that seem to form a good deal of the core of the New Testament; this was the purpose of my investigation and demonstration. Here, we will plunge instead into the origins of Genesis, and so the Old Testament. We will look into the episodes of the Creation, the Garden of the Gods, the Serpent, and of the Fall of Man—long before these

accounts were edited and compiled in the biblical corpus.

Like explorers in a faraway land, we are about to enter an unknown world and make acquaintance with another culture. The levels of understanding between today's knowledge and that of ancient Mesopotamia are of course very different. The great thing about Mesopotamian culture is that it mastered the delicate art of dealing with symbolism, especially in their mythological figures such as they appear on the clay tablets. This approach has fallen into disuse somewhat and our "modern world" makes used of it only in art, industry, commerce, and war, but no longer in everyday life.

Disclaimer: It is not the purpose of this book to attack the Jewish, Christian or Muslim faiths. Nor is it intended to cast doubt on religious convictions. If the texts on the clay tablets have defied the ages, it is because they contain an important message for Humanity. In our vertiginous journey through the mythologies of the Ancient Orient, we will do our best to understand and reflect, and to approach modestly and respectfully the oldest-known traditions in the world.

Part 1

THE ROOTS OF HEAVEN

This first part takes up the creation of Heaven and Earth as it was seen by the ancient Mesopotamians. Since there is no complete account of their cosmology in a single text, as in the biblical account, the primordial genesis story of the Mesopotamians had to be pieced together from elements found in the various extant tablets. This does not mean that no such document ever existed in Mesopotamia. In fact, there must have been an "Ur-text" since it seems to have been split up and scattered in various fragments.

<u>Signs used in the translations</u>:
[…]: break in the tablet, illegible passage
***[text]*: hypothetical reconstitution of one or more words**
[text]: word(s) added for better comprehension
[?]: uncertainty as to the meaning of a word or phrase
….: ellipsis
M.E.A.:* Manuel d'épigraphie akkadienne *by René Labat, Geuthner (1999 edition)

(A) *LORSQUE LES DIEUX FAISAIENT L'HOMME - Mythologie mésopotamienne*, Jean Bottéro and Samuel Noah Kramer, Gallimard, 1989-1993

(B) *FACSIMILE OF MESOPOTAMIAN TEXTS AND CUNEIFORM LITERATURE*, Don Moore's personal collection. Translations by Don Moore and Anton Parks

(C) *LES RELIGIONS DU PROCHE-ORIENT - Textes et traditions sacrés babyloniens-ougaritiques-hittites*, René Labat et al., Fayard-Denoël, Paris, 1970

1. The creation of Heaven and Earth

"*When the Heavens, the god of the wind, and the abode of the water [god of the depths] created Heaven and the Earth…* "(A)

Beginning of *The Great Treatise of Chaldean Astrology*, tablet 22

The beginning of the biblical genesis (**Gen. 1:**1-3) tells us that *Elohim* (translated as "God" in most Judeo-Christian Bibles) created Heaven and Earth when darkness covered the face of the Earth and the wind of Elohim coursed over the waters. The beginning of the 22nd tablet of the *Great Treatise of Chaldean Astrology*, which is written in Akkadian, presents a strangely similar idea thanks to the agency of three master builders: Heaven (AN, or ANU), the wind divinity (EN-LÍL), and the deity of the depths and water (E-A). These three deities seem to reflect those who were later to compose the head of the Sumero-Akkadian pantheon, who were given about the same names. It's likely that these gods – or their archetypes – are represented in the text in the form of natural force; such as those represented in the most important treatises of astronomy for example. But it's impossible to know if the representation of the gods exists in first place and where then associated with cosmological elements, or if it is the natural elements which have been assimilated to the gods… This document tells of the arrangement and disposition of the heavenly bodies, which cannot have been the work of persons of flesh and blood, as the Mesopotamians insistently claim in the clay tablet texts. We will look into this.

"*In those days, when the Upper and the Lower were [separated], in those nights when the Upper and Lower were [disassembled], in that year, when the fates had been decreed…*"(B)

Beginning of the tablet titled *Enki and Ninmah* (BM 12845)

For this excerpt of the beginning of the *Myth of Enki and Ninmah* drawn from a tablet in the British Museum, former professor of ancient oriental languages Don Moore and I took up part of the translation of Samuel Noah Kramer, who opted for the logic of the separation of Heaven and Earth and reconstitution of the two broken parts ("separated" and "disassembled") in the

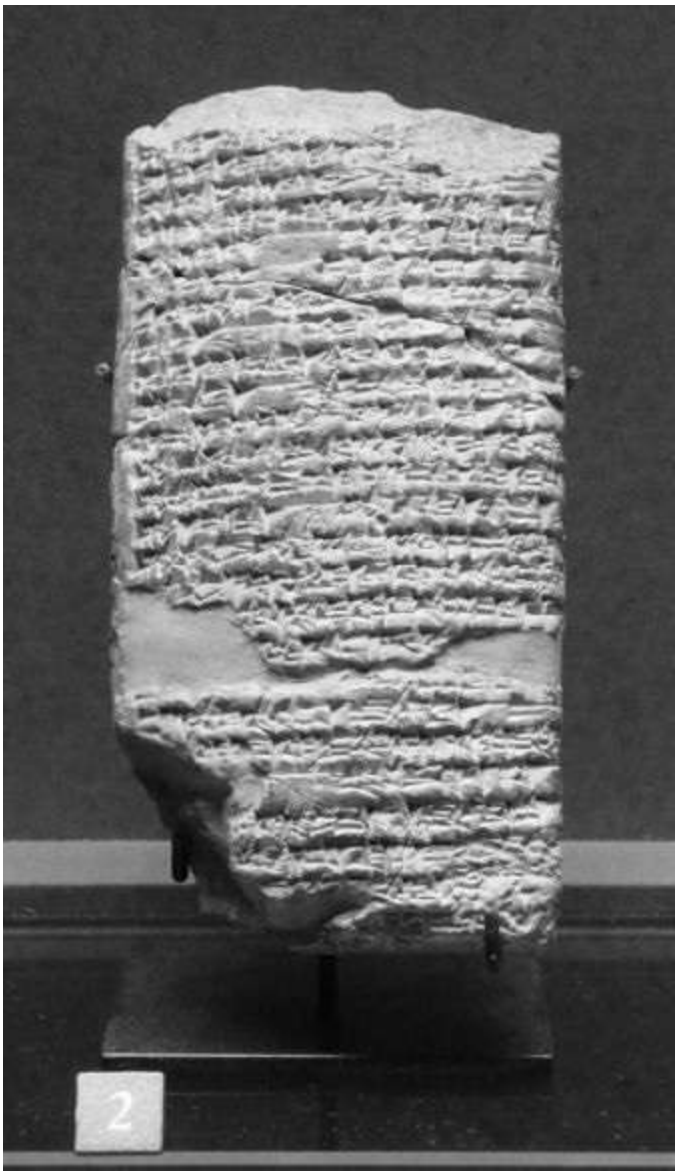
same way as in tablet BM 54325 of the *Poem of Gilgamesh*, in which it is written: "*In those days, those ancient days—in those nights, those distant nights—in those years, those ancient years… when Heaven was separated from Earth and Earth separated from Heaven…* "[34]

The two fragments mentioned above both deal with the subject of the separation of Heaven and Earth and of Day and Night, recalling the passage in Genesis (**1:**4-5) in which Elohim separates light from darkness and creates day and night. The tablet goes on:

> "*The great Earth* [KI] *sparkled; vast Earth was covered with silver and lazulite, adorned with diorite, chalcedony, cornaline, and antimony. Draped in the splendor of plant life and prairies; majestically did she bear herself. The sacred Earth had a verdant surface, she had made herself resplendent for the pure Heaven* [AN]. *And Heaven, sublime firmament, consummated the marriage with the spacious Earth: he thus poured [into her womb] the semen of the valiant tree and reed. Earth, like the perfect cow, found herself impregnated with the rich seed of Heaven. Earth herself gave a happy birth to the plants of life. Joyously, the Earth produced abundance; she exulted wine and honey*."(B)

Prolog to the *Debate Between Tree and Reed*
Louvre Museum, Paris (AO 6715)

7. The tablet called *Debate Between Tree and Reed* (AO 6715) in the Louvre is no bigger than the palm of a hand. The prolog recalls exactly lines 11 -13 of the first chapter of Genesis.



In **Genesis 1:**11-13, it is the power of Elohim that provides the seed of fruit trees that will permit the Earth to sow itself and create a fertile and verdant soil. This is also what the Sumerian text preserved in the Louvre under catalog number AO 6715 relates (dated to the early 2nd millennium B.C.) The table below confirms the three analogies established so far:

Sources of the clay tablets (Mesopotamia)	*New American Standard Bible*
	Gen. 1:1-3: "… [Elohim] **created the heavens and the**

Great Treatise of Astrology, tablet 22**:** "When Heaven, the god of **wind** and the abode of **water** [deity of the **deep**], **created Heaven and Earth…**" BM 12845: "In those **days**, when the Above and the Below were [**separated**], in those **nights** when the Above and the Below were [disassembled], in that year, when the fates had been ordained…" AO 6715: "The sacred **Earth** was **green**, she had made herself resplendent for the pure Heaven. And Heaven, sublime firmament, consummated the marriage with the spacious Earth: he thus poured [into her womb] the **semen** of the valiant **tree** and reed. Earth, like a perfect cow, found herself impregnated with the rich seed of Heaven. **Earth** herself gave a happy birth to the **plants** of life. Joyously, the Earth produced abundance."	**earth**. The earth was formless and void, and darkness was over the surface of the deep, and the Spirit [**wind**] of [Elohim] was moving over the surface of the **waters**." **Gen. 1:**4-5: "[Elohim] saw that the light was good; and [Elohim] **separated** the light from the darkness. [Elohim] called the light **day** and the darkness He called **night.**" **Gen. 1:**11-13: "[Elohim] said, "let the earth sprout **vegetation**, plants yielding seed, and fruit **trees** on the earth bearing fruit after their kind with **seed** in them; and it was so. The **earth** brought forth vegetation, plants yielding **seed** after their kind, and **trees** bearing fruit with **seed** in them after their kind."

In the clay tablet text AO 6715, there is no explicit mention of the presence of water or of its separation from the firmament—as in **Gen. 1:**6-7—although water is identified here with the semen of Heaven. In the text called *The Divine Genealogy of the Firm Ground* (BM 74329) we will see that the Mesopotamians had very precise notions about the separation of the earth and water. But first, back to our examination of the tablets.

> "*When Heaven, the god of the wind and of the water abode created Heaven and Earth, they wanted to make the signs* [astrological] *apparent; and so they established the Stations and instituted the*

positions of the heavenly bodies; they designated the stars and assigned them their trajectories; they drew the stars into constellations in their own image. They measured the duration of day and night; they created the month and the year; they traced the paths of the moon and the sun. Thus, did they make their decisions concerning Heaven and Earth."(A)

***The Great Treatise of Chaldean Astrology*, tablet 22**

This passage tells us that creative natural forces ordered the stars in the sky and created day and night. The same thing is written in Gen. **1:**14-18. The simultaneous presence of these creative forces seems to be identical with the biblical Elohim. As the biblical scholar André Chouraqui pointed out in his remarkable French translation of the Book of Genesis, Elohim is a generic term for all the deities who created Heaven and Earth.[35] Using our comparative method we come to this surprising analogy:

Clay tablet source (Mesopotamia)	*New American Standard Bible*
Great Treatise of Astrology, tablet 22 (continued): "They [the gods] wanted to make the **signs** [astrological] evident; and so they established the Stations and instituted the positions of the **heavenly bodies**; they designated the **stars** and assigned them their trajectories; they drew the **stars** into constellations in their own image. They measured the duration of **day and night**; they created the month and the year; they traced the path of the **moon** and the **sun**. Thus did they make their decisions concerning Heaven and Earth…"	**Gen. 1:**14-18: "Then [Elohim] said, 'Let there be **lights** in the expanse of the heavens to separate the day from the night, and let them be for **signs** and for seasons and for days and years; and let them be for lights in the expanse of the **heavens** to give light on the earth; and it was so. [Elohim] made the two great lights, the **greater light** to govern the **day**, and the **lesser light** to govern the night; [Elohim] made the **stars** also. [Elohim] placed them in the expanse of the **heavens** to give light on the earth, and to govern **the day and the night**, and to separate the light from the darkness; and [Elohim] saw that it was good."

The Akkadian text from the British Museum to be quoted below tells of the creation of wild beasts and "creatures," as the traditional biblical text was to do a millennium and a half later in Alexandria. Seventy-two Jewish scholars gathered there to write the first Bible for the Alexandrian Jewish community, to be called the *Septuagint*. So much do we know from the legend of the writing of the Old Testament. Yet the following document raises serious doubts as to the presumed originality of this first Bible:

> "*When the great gods assembled in council had created [Heaven and Earth], created the Azure, consolidated the ground, they brought forth the animals: great wild beasts, wild beasts, wild creatures. And once they had [...to] these animals, they allotted their respective realms to the familiar cattle and creatures...* "(A)
>
> **Prolog to the *Debate Between Two Insects* (CT 13-34)**

The reader will have noted the plural expression, "great gods," while in this part of Genesis the Bible uses only the plural term *Elohim* to refer to God —which amounts to the same thing. The evidence presented here is indisputable:

Clay tablet source (Mesopotamia)	*New American Standard Bible*
CT 13-34**:** "When the **great gods** assembled in council had created [Heaven and Earth], created the Azure, consolidated the ground, they brought forth the animals, great wild beasts, **wild beasts**, **wild creatures**. And once they had [...to] these animals, they allotted their respective domains to the familiar cattle and **creatures**."	**Gen. 1:**24-25: "Then [**Elohim**] said: 'Let the earth bring forth living creatures after their kind: **cattle** and creeping things and **beasts** of the earth after their kind; and it was so. [Elohim] made the **beasts** of the earth after their kind ... and **everything that creeps** on the ground after their kind..."

Our literary comparison between the first chapter of Genesis and the texts from Sumer and Akkad is problematic since two passages are missing on the Mesopotamian side: the one dealing with the creation of the birds and the sea monsters (**Gen. 1:**20-21), and the one related to the first creation of the human race in the image of Elohim (**Gen. 1:**26-27).

But appearances maybe misleading us? We know many clay tablets texts that describe the creation of man as we know it from in the second chapter of the Genesis account. Yet, as we will see, every time it involves an enslaved humanity, destined only for labor. The Babylonian account of the Creation, the Enûma Eliš, the composition of which is believed to date from around 1115 B.C., seems to outline the two episodes (**Gen. 1:**21 and **Gen. 1:**26-27) in just a few lines. And now some more comparing:

Clay tablet sources (Mesopotamia)	*New American Standard Bible*
Enûma Eliš, tablet 3, lines 81-84: "The mother of the Hubur [the **deep**], who created all things… **gave birth to giant serpents**, with sharp teeth, ruthless jaws. Instead of blood, she filled their body with venom…" (C) Enûma Eliš, tablet 3, lines 85-86: "… She [Tiamat] clad with horror the furious dragons, charged them with splendor, and **made them as the gods**…" (C)	**Gen. 1:**21: "[Elohim] **created the great sea monsters** and every living creature that moves, with which the **waters** swarmed after their kind, and every winged bird after its kind; and [Elohim] saw that this was good." **Gen. 1:**26-27: "Then [Elohim] said, 'Let Us make man in Our image, according to Our likeness…' [Elohim] **created man in His own image**."

To make a point that goes beyond the present study, it is a fact that the so-called reptilian brain is genetically related to the human brain, in the sense that it is its deepest (i.e. oldest) layer. When the clay tablet refers to "dragons, filled with splendor, and made as the gods" the biblical Genesis stipulates that these ancient creatures made in the likeness of the Elohim (creative deities) formed the first humanity. Is this not somewhat disturbing?

The Babylonian creation epic called the *Enûma Eliš* was read every year in Babylon on the occasion of the New Year's festivities. The high priest of the Esagil (Marduk's temple in Babylon) read it out loud to the assembled worshippers. This is therefore an account that the Hebrews would have heard many times during their years of captivity between 597 and 538 B.C.

2. The Elohim settle on Earth: BM 74329

The next clay tablet that I want to look into is written in Akkadian—or, more precisely, in Assyrian—with Babylonian additions and correspondences in Sumerian for the most important names. This would suggest a Sumerian origin for the document.

This piece preserved in the British Museum is unique, since it is the only text found so far that deals with this subject. Its inventory number is BM 74329, but it is usually cited by its publishing reference, CT 4643[36]. It is often given the generic title of *Theogony of the Dunnu*, but the Assyriologist Thorkild Jacobsen called it *The Harab Myth*. The title *A Genealogy of the Firm Ground* is probably closer to the facts, for the Akkadian word *Dunnu* refers to the idea of "firm ground," or "hard soil." I believe that the subject is the establishment of living beings on the *terra firma* of the Earth, rather than the building of an ancient city, as most of the philologists who have worked on this text believe. *Dunnu* is indeed the name that was given to a number of fortified cities in Mesopotamia, probably in reference to this ancient myth.

This text is important because it is the only occurrence we have of a true Mesopotamian cosmology and theogony apart from the *Enûma Eliš*, which I will discuss in a later chapter.

As indicated on the badly damaged reverse side of tablet BM 74329, this is a copy of a Babylonian version; it may have been copied in turn from a tablet from Aššur, which means that dating the original version is impossible; copies were often made from much older copies, and so on down the line. Needless to say, copies of this text could be found in Babylon at the time of the Hebrew Captivity.

The *Divine Genealogy of the Firm Ground* is an essential document for my investigation, for it touches upon episodes in the first chapter of Genesis and its *Elohim*; episodes that we have not encountered at all, or only in part, in the fragments studied until now.

- The presence of divinities in the image of the Elohim forming an unknown and obscure cosmic family, long before the appearance of the Sumerian pantheon.
- The step-by-step creation of the elements of nature, including the creation of the animal and plant kingdoms.

- The creation of a life form associated with animals, generated by this cosmic power.
- The presence of seven cycles of deities that recall the seven days of Creation.

There are many editions of this text on clay that was first translated by W. G. Lambert for the British Museum, in particular those of Jean Bottéro (see *Lorsque les dieux faisaient l'homme*) and of A. K. Grayson, published in James B. Pritchard's *Ancient Near Eastern Texts Relating to the Old Testament* (Princeton University Press, 1969), in which this document is called *A Babylonian Theogony*. In our version, Don Moore and I made use of the excellent translation by Thorkild Jacobsen ("The Harab Myth Sources from the Ancient Near East," vol. 2, issue 3, Undena Publ., Malibu, 1984).

8. Side A of the clay tablet *The Divine Genealogy of the Firm Ground*, or *Theogony of Dunnu* (BM 74329), which probably relates the successive creations of the gods, as in the first chapter of Genesis.

"*In the beginning, [chariot (or "plow to till the soil")] wed the Earth. A family [was founded] and a power. 'We should break up the virgin soil into clods.' Thanks to the chariot, they created the sea* [Tâmta]. *[From the place] of their work, they engendered the wild beasts. [Then] they created the fortress of Dunnu* [firm ground]*, the shelter for both* [the chariot and its family]. T*he chariot took on the absolute power of the hard soil*."(B)

***The Divine Genealogy of the Firm Ground*, lines 1-7 (BM 74329)**

The enigmatic figure of the chariot takes its name from the Akkadian term *Harbu*, which is generally translated as "chariot," "plow to till the soil," or

"hoe." Thorkild Jacobsen rendered it as *Harab* in *The Harab Myth*.[37] He came to this by way of the etymology of the word *Harbu*, which is partly damaged on the tablet. *Harab* could therefore be seen as a personification of the term *Harbu*. W.G. Lambert's earlier translation (*Kadmos*, vol. IV, 1966) was probably inaccurate, for he transcribed *Harab* as *Ha'in* (?). For his part, the writer Zecharia Sitchin adopted this translation from the 1960's in his last book and took the opportunity to change *Ha'in* into *Ka'in*, which permitted him in turn to assimilate it with the biblical Cain (see Z. Sitchin, *The Wars of Gods and Men*, Avon Books Inc., New York, 1985, p. 112). This is an impressive linguistic sleight of the hand, but it does not hold up in light of the association that has been established between *Harbu* and *Harab* and ratified by the many scholars who have adopted Jacobsen's translation, like Jean Bottéro *(*in *Lorsque les dieux faisaient l'homme)* and Stephanie Dalley *(*in *Myths from Mesopotamia)*.

Since it is possible to decipher Akkadian words with the help of the Sumerian syllabary (a theory on which I rely constantly throughout my works), the decomposition of *Harbu* into Sumerian offers strange options: *HAR-BU*, "the bond (or circle) of the faraway," or *HAR-BU*$_4$, "the millstone (or circle) of light"; the Sumerian particle *HAR* can mean "bond," "circle," or "millstone." This idea recalls Genesis **1:**3, in which the light of the Elohim separates the darkness and then Heaven and Earth. This celestial chariot also recalls Ezekiel's vision, or the glory of God, the avenging chariots of the Lord, his cloud, his light, the bond between Heaven and Earth, the luminous bond between God and his prophets.

In the Masoretic version of the Jewish Bible we can read: "*The chariots of God are twenty thousand, even thousands of angels: the Lord is among them, as in Sinai, in the holy place*" (**Psalm 68:**17).[38] It is difficult to imagine God riding in a horse-drawn chariot to reach the top of a mountain. One passage in the Old Testament (**II Kings 6:**17-18) relates that, at Elisha's request, the Lord's chariots of fire blinded the Syrians. In the same vein, but in more explicit terms, we read elsewhere: "*For, behold, the Lord will come with fire, and with his chariots like a whirlwind, to render his anger with fury, and his rebuke with flames of fire"* (**Isaiah 66:**15).[39] Were these crafts or vessels of some kind? Did the royal family mentioned on BM 74329 come to Earth to sow the land with this kind of chariot? Given our present knowledge as a modern civilization, these are legitimate questions, all the more so as these chariots of fire are mentioned in the CBS texts that I will cite later. According

to the information contained in these texts, the chariots enabled the Sumerian gods to come to Earth, to travel, and to keep watch over their human subjects.

Now let us focus on the decoding of BM 74329. Once this chariot has landed, or come into contact with the Earth, a family and authority makes its appearance. Like the Elohim in the first chapter of Genesis, this authority, or power, decides to break the ground with its chariot and separate the earth from water.[40] This liquid element (in Akkadian, *Tâmta*) is generally associated with Tiamat, the mother-goddess of the Sumero-Akkadian pantheon.

On the place of their planetary wreck, on this so called “camp”, this unknown family creates the wild beasts. We do not know what kind of beasts these were; the expression used is *Amakandu* / *Šakkan*, which is generally translated as "wild beasts." In Sumerian mythology Šakkan is the god of cattle, and so of grazing animals raised in agricultural settlements. This is a strange coincidence, since, from **Gen. 1:**26 on, the Hebrew Bible uses the term *Adam* to refer to the first man that Elohim created in his image. As it happens, one of the Sumerian terms often used to mean "some animals" or "some beasts" is precisely *Á-DAM*![41]

Unlike in the biblical Genesis, the creation of the plant and animal kingdoms does not occur in the same order, according to the clay tablet text. The family that arrived with this chariot – or luminous circle – then built a shelter (perhaps called Dunnu) and established its rule over the Earth. This makes for a first "work," or cycle. It continues:

> "*Now the Earth turned to its children, the wild beasts, and said: ‘Come and let me love you.’ The wild beasts married the Earth-mother, the father-chariot was eliminated and buried in the hard ground of the favorite place. Absolute power was taken over and the elder sister, the sea, was married*."(B)
>
> ***The Divine Genealogy of the Firm Ground*, lines 8-14 (BM 74329)**

The narrative takes both a poetic and an uncertain turn. Obviously, life developed, the wild beasts—the first "animal" (*Á-DAM*) —spread over the surface of the Earth and absolute power was established. Similarly, in **Gen. 1:**28, Elohim ordered mankind to be made in his image: "*Be fruitful and multiply, and fill the earth, and subdue it…*". We will see later that, according to the clay tablets, man already existed when the Anunna gods appeared on Earth. But they were considered as wild beasts, only good enough to drink

stagnant water and eat grass.

For some reason, the text says that, in order to complete the project of creation, the chariot was buried in the ground and the sea then married. If we pursue the logic of the text, this would mean that the family (authority/power) decided to stay (on Earth), perhaps without intending to return, since the chariot was eliminated (destroyed) and buried in the ground.

I pointed out above that the sea, Tâmta, was clearly associated with the mother goddess Tiamat, queen of the Sumero-Akkadian pantheon. *TI-AMA-T(A)* literally means "mother of life" in Sumerian. The link between the sea and Tiamat is purely an archetypal one. Does this metaphor means that the power on Earth that belonged to this unknown and ruling family was then shared with Queen Tiamat, mother of all life? That would explain the occurrence of the marriage, line 14 of BM 74329. This second episode constitutes a second work, a second cycle:

> "*Then came Lahar, offspring of the wild beasts, who eliminated the wild beasts, which were buried in the paternal tomb of the hard ground. Then he took the sea, his mother, for wife. Then the sea overturned* [pivoted?] *the Earth, her mother. On the sixteenth of the month of Kislimi* [November-December], *[Lahar] took over the royal and absolute power for himself*."(B)
>
> ***The Divine Genealogy of the Firm Ground*, lines 15-20 (BM 74329)**

Lahar is a Sumero-Akkadian word which, in its strict sense, means "mother-ewe," and more generally "small cattle." I preferred to leave it as a name in the text, for it would seem to involve a masculine entity, therefore "small cattle", or its tutelary deity. However, it could be that this entity was feminine in the first versions of this document and that it was later masculinized for ethical or social reasons related to the Babylonian period, at which time this particular copy was made. In the same way, the various time periods mentioned in the text must have been so arranged as to harmonize with ancient Babylonian liturgy.

These lines tell us that Lahar eliminated the wild beasts. Not knowing whether these were beasts or animals (Á-DAM) makes it difficult to translate this passage. In any case, this life form was eliminated. Then Lahar married his mother Tâmta-Tiamat and in this way put himself in a position to take over the

absolute power. Because of this deed, the sea Tâmta-Tiamat decided to overturn the Earth.

In line 19, we read: *"And so the sea overturned* [pivoted?] *the Earth, her mother*". Philologists do not agree on the meaning of the verbal form *tanir*, which could be translated variously as "to kill," "to destroy," "to overturn," or "to make pivot". I have opted for the translation advanced by the Assyriologist Stephanie Dalley, who interprets it as "making [the Earth] pivot" ("slew Earth")[42]. There must be a play on words between the fact of destroying and that of overturning and, in this particular context, maybe the fact of making the Earth turn around itself. Does this refer to a physical reversal of the poles and a very ancient flood, one of the many that the Earth experienced since its creation? That is probably the meaning here. Was it because of the destruction of the animals or because of Lahar's takeover? The text is unclear and of no help in solving this question. What follows may tell us more. This constitutes a third work, a third cycle:

> "*Then [...] son of Lahar, married river, his own sister. He eliminated Lahar, his father, as well as the Sea, his mother, and buried them in the grave [...] In the first month [of Tebiti?] he took over the royal and absolute power for himself*."(B)
>
> ***The Divine Genealogy of the Firm Ground*, lines 21-24 (BM 74329)**

One of Lahar's sons—the name was unfortunately broken off—married his sister, who was associated with the river (*ÍD'DA*). He eliminated Lahar, his father, as well as his mother, Tâmta-Tiamat. It is difficult to imagine the sea (Tâmta-Tiamat) being buried in a tomb, and so the explanation is that this son of Lahar took over the power on Earth and dethroned Tiamat, the queen of the Sumero-Akkadian pantheon who probably had the power before. Did he accomplish this in collusion with his sister, who belonged to the matriarchal regime of Tiamat? The text is not explicit about this point. This constitutes a fourth work, a fourth cycle:

> "*Then [the god of the herd], son of Lahar, married his sister pastures and poplars*[43] *and brought abundant vegetation on Earth, receiving at the sheepfold and enclosure the feed for the creatures of the fields and marshes, [and also food?] for the needs of the gods.*

Then, he eliminated [... and] river, his mother, and made them abide [in the tomb]. In the[...] month of [Šabatu?], he took over the royal and absolute power for himself."(B)

***The Divine Genealogy of the Firm Ground*, lines 25-32 (BM 74329)**

This text could remind you of the Greek tragedy. In spite of the breaks in the tablet, we understand that the god of the herd, probably a second descendant of Lahar, also wed his sister, thus beginning a new cycle of creation on Earth. This creative act made for a fertile soil, abundant food for the cattle, while also providing for the needs of the gods. These creative deities, whose purpose it was to fertilize the soil (the firm ground), seem to correspond to the gods who appear in the first chapters of Genesis under the name of Elohim. These gods composed the divine family which came from the chariot mentioned at the beginning of the text. The power was once again taken by force and the elimination of the previous generation. This act constitutes a fifth work, a fifth cycle:

"*Then, Haharnum, son of the god of the herd, married his sister Bêlet-Seri.*[44] *He eliminated [the god of the herd, his father] and his mother pastures and poplars, and laid them in [the tomb]. On the sixteenth of the month [of Adarru?], he took over the royal and absolute power for himself.*"(B)

***The Divine Genealogy of the Firm Ground*, lines 33-36 (BM 74329)**

The story repeats itself inexorably: the next generation, which consists of the goddess of the vineyard, took over the power by eliminating its predecessors, but this time without contributing anything to the work of Creation. This is the sixth generation, making up the sixth cycle:

"*[And so Hayyašum], son of Haharnum, wed [...] his own sister. [At the new year], he took the succession of his father's absolute power, but did not kill him. He seized him and made him a prisoner in his city [and put him in chains].*"(B)

***The Divine Genealogy of the Firm Ground*, lines 37-40 (BM 74329)**

No new creation comes into being through this generation, which replaced the previous one, but without eliminating its progenitor—for the first time in the whole story so far. The father was incarcerated instead, which apparently put an end to the violent royal successions by the death of the ascendants.

This episode makes for the seventh generation, a seventh cycle in this bizarre theogony. Unfortunately, we do not know the rest of the story: the tablet is broken at the end of the first side and the text on the back has suffered too much damage. All that remains to decipher are a few lines in the middle of the back that cite the names of Enlíl, his son Ninurta, and Nusku, Enlíl's page, who is sometimes considered as one of his sons.

The presence of all these names belonging to the genealogy of the Sumero-Akkadian pantheon—the only one that was known and venerated throughout Mesopotamia—further connects tablet BM 74329 with the Genesis account in the Bible. Indeed, in one half of tablet BM 74329 there appears a family of deities that, like the Elohim in the first chapter of Genesis, seed the Earth not in seven days, but in seven generations.

Already in the 2nd chapter of Genesis (**Gen. 2:**4), another divine delegation makes its appearance under the name of YHWH (Yahweh). The extraordinary thing is the presence of the names Enlíl, Ninurta, and Nusku in the fragmentary lines on the back of BM 74329. These deities belong to the original pantheon that will be involved in the enslaving of humanity, which will have the task of cultivating the soil of Eden (the Garden) and of the Edin (the plain) as mentioned in **Gen. 2:**15. We will discuss this subject later.

To summarize the contents of this strange tablet, with all due objectivity and impartiality, it is difficult to read this text inscribed so long ago in clay tablet without thinking of "science fiction." A table comparing BM 74329 with the relevant passages in Genesis will follow this recapitulation.

The Babylonian tablet known as the ***Divine Genealogy of the Firm Ground*** (BM 74329) relates the history of a group of individuals—a cosmic family—arriving in a chariot, probably luminous (*HAR-BU*$_4$ "the circle of light "), with the purpose of plowing the soil. This changed the shape of the landscape and caused the sea to take its place. This powerful family brought the wild beasts (the first Á-DAM?) into being and created a shelter for itself. Then the cosmic family took the absolute power over the territories that it had claimed for itself (1st cycle).

The wild beasts (Á-DAM?) "married" the Earth and spread over its surface. The chariot was buried and there is no reversing the decision that has

been taken: the cosmic family remained definitively (on Earth?) at the place which it had staked out as its royal territory and called *Dunnu* (firm ground). The text says that the sea (Tâmta-Tiamat) was married at this time, which might mean that the power was then transferred to Tiamat (2nd cycle).

Lahar, son of the wild beasts (the Á-DAM?), eliminated his predecessors. Does this indicate a new generation of individuals that replaced the previous one? It seems like it. Lahar then received the royal power that had been conferred on Tiamat. Then the power of queen Tiamat made the Earth turn, resulting in a Deluge? Lahar took over queen Tiamat's power (3rd cycle).

One of Lahar's sons married his sister, who was associated with water or a spring (queen's Tiamat spring?), and eliminated Tiamat and Lahar, thus taking on the royal attributes of Tiamat (4th cycle).

Another of Lahar's sons married one of his sisters (Tiamat's daughter), bringing to the Earth a new cycle of creation involving the vegetation that would be able to feed the cattle and sustain the gods, i.e. the generations born of the cosmic family from the beginning of the story. Once again, the power was taken over by force and eliminating the predecessors who held the royal power (5th cycle).

The next generation again resorted to patricide and matricide in order to accede to power, but without contributing anything to the work of the cosmic dynasty and its ancestral ways established over the previous generations (6th cycle).

This infernal cycle comes to an end with the seventh generation, when the father was not eliminated, but only incarcerated (7th cycle). The presence farther on in the damaged text of a new generation of deities belonging to the Sumero-Akkadian pantheon—the supreme god of which was An(u)—implies the unexpected arrival of a new wave of conquerors. What happened? This is what we are going to try to understand.

Clay tablet source (Mesopotamia)	*New American Standard Bible*
BM 74329, lines 1-4: "In the beginning, [chariot wed the Earth]. A **family** [was founded] and an **authority**. We should break up the **virgin soil of the Earth** into clods.'	**Gen. 1:**9-10 (reversed as compared to BM 74329): "Then [**Elohim**] said: 'Let the waters below the heavens be gathered into one place,

Thanks to the chariot, they created the **sea**…"	and let the dry land appear; and it was so. [Elohim] called the dry land **earth** and the gathering of the waters He called **seas**; and [Elohim] saw that it was good."
BM 74329, line 5: "[From the place] of their work, **they [the gods associated with Tiamat]** gave birth to the wild beasts [the Á-DAM: animals?]..."	**Gen. 1:**26: **Elohim** created **Adam** (the earthy one)
BM 74329, lines 9-10: "'Come and let me love you.' The wild beasts [**Á-DAM**?] **married the Earth-mother**… **Absolute power was taken over**… "	**Gen. 1:**28: "Be fruitful [Adam and woman], and multiply, **and fill the earth,** and subdue it…"
BM 74329, lines 25-29: "Then [the god of the herd], son of Lahar, married his sister **pastures** and **poplars**[45] and brought abundant **vegetation** on **Earth**, receiving at the sheepfold and enclosure **feed** for the creatures of the fields and marshes, [and also **food**?] for the needs of the gods."	**Gen. 1:**29-30: "Then [Elohim] said, 'Behold, I have given you every **plant** yielding seed, which is on the surface of all the earth, and every tree which has fruit yielding seed: it shall be food for you; and to every beast of the earth… which has life, I have given every **green plant** for **food**'; and it was so."
BM 74329: **7 generations** of **deities**, **7 cycles of creation** before the coming of the god **An(u)** and his **Anunna** (or **Anunnage**).	Gen. **1:**1-**2:**3: the **7 days of the Creation** by the **Elohim** before the coming of **YHWH** (Yahweh) and his **angels**.

BM 74329 thus relates the story of a succession of figures originating from a primordial family or a single power, the task of which was to sow seeds on the Earth. Unfortunately, this work did not take place in the same serene way as the acts of creation according to Genesis, but through a series of patricides and

matricides that always ended with the elimination of the previous generation and a takeover by the following one. If we consider that this text was used in part as a basis for the story of the creation by the Elohim in Genesis, then why were these power struggles and rivalries in the family suppressed? Maybe the Universe was not as peaceful as the Bible describes it?

Part 2

THE ROOTS OF THE CONFLAGRATION

As I have said, the *Divine Genealogy of the Firm Ground* (BM 74329) is a valuable document that presents numerous analogies with the opening chapters of the Genesis account. If this text did serve as a basis for the writing of key passages in Genesis **1:**1 to **2:**3, we must deplore a major omission in the biblical version. The clay tablets mentions a conflict that transcends time and space, the objective of which would have been the seizure of the Earth by protagonists that generally appeared under the name of *DIĞIR* ("the deities") in Sumerian literature.

In 1989, the French Assyriologist Jean Bottéro noted that, beyond the immediate horizon of the *Dunnu* (the "firm ground"), tablet BM 74329 indeed relates the "*succession of the members of a single royal family projected onto the entire cosmos.*"[46] That being the case, why would this conflict between castes of a same authority have been left out of **Genesis 1:**1-**2:**3? The biblical text remains silent on this point.

This mystery would have remained unsolved if we did not have another Babylonian text, a further source for certain passages of Genesis, to give us more details about this cosmic conflict: the Enûma Eliš, the great epic poem of the Creation. That's astonishing text reveals the great conflict among heavens, which was carefully remove from the Judeo-Christian tradition.

1. The Enûma Eliš and the origin of the gods

Written in Akkadian, different versions of the Enûma Eliš have been found in many libraries of the ancient Near-East, such as those of Aššur, Nineveh, Kim, and Sipper. The dating of its writing can be made only on the basis of the oldest version discovered until now, which goes back to around 1115 B.C. The Assyriologist Wolfram von Soden suggests a date around 1400 B.C. instead, because the different versions found so far all copy the script and spelling of this particular text. Some sixty versions of this epic are known, they were read during major celebrations, such as those of the New Year. They were probably originally written in Sumerian—and not Assyrian—as the archaeologist and Assyriologist Edward Chiera believes, but the original version was subsequently lost.[47]

I will base myself on an unpublished translation by Don Moore, a former professor of Oriental languages with whom I collaborated in the last few years. Owing to its length and numerous repetitions, I will not reproduce the epic poem in its entirety but select the relevant extracts:

> "*When, above, the Heavens were not yet named, and here below the Earth did not have a name, only Absu the first, their progenitor, and Mother Tiamat, the progenitor of all, mingled their waters together. No pasture could be seen, no reeds or rushes. When none of the gods had yet been created, had either been named with names, nor endowed with fates, then in their realm gods were made. Lahmu and Lahamu appeared and their names were pronounced*."(B)
>
> ***Enûma Eliš*, tablet 1, lines 1-10**

The setting of the action is indeterminate. No time frame is given, but it is clear that all this occurred at a very remote period when the planet Earth already existed. We don't know if this two deities are on Earth, but it is said that they have mixed their waters. We recognize Queen Tiamat, whom we have already encountered and who was in contact with the cosmic family that settled on Earth in the Divine Genealogy of the Firm Ground (BM 74329). We have

seen that Tiamat means "mother of life," a definition that is similar to another Sumerian term sometimes used to designate this goddess: TI-GEME$_2$ "servant of life."

Line 5 of the Enûma Eliš describes the same phenomenon as in Genesis **1:**2 and **1:**7 in which two waters, those above and those below, mingle. The fresh water of the darkness was represented by Absu and the salt water of the seas that cover the planet in question was represented by Tiamat. Two gods were then created in their mysterious realms:

> "*As soon as they [Lahmu and Lahamu] had reached maturity and were completely formed, Anšar and Kišar were made and surpassed them. When they had lengthened their days, multiplied their years, Anu was their firstborn, equal to his ancestors. Anšar had created his son Anu in his likeness. Anu created Nudímmud, also in his likeness. But Nudímmud was superior to his predecessors, he possessed great understanding, was wise, and endowed with enormous strength, mightier than Anšar, his father's creator, he was without peer in comparison to the gods, his brothers.* "(B)
>
> ***Enûma Eliš*, tablet 1, lines 11-20**

Lahmu and Lahamu had just finished their growth when they created Anšar and Kišar in turn. It is not said how they were brought into being, and, strangely enough, there is no mention of sexual relations. The term used in the original is *Banû* ("to produce," "to create," "to construct," "to fashion"). Was this an act of childbearing or of direct creation? If it had been a matter of childbearing, then why was another verb not used, like *Hurrušu* ("to give birth," "to engender")? How did these deities manage to create one another? In any case, each new generation was better than the previous one, as if it was necessary to surpass one's elders.

Then Anšar (possibly assisted by his double, Kišar, this is not specified) created his son Anu in his likeness, as in the modern genetic procedure of cloning, making an improved copy of himself. We should note that Anu was the seventh member of this divine family, and so he stands for the number of earthly creation. Why was Anu not created as part of a pair, like his ancestors? This is an important detail that makes it clear that Anu was an important figure, one that called for special treatment. This is precisely what the story goes on to confirm.

In the case of the eighth figure, this same procedure was repeated when Anu created Nudímmud. He was also created in the likeness of his father-creator and had special powers, since he surpassed his elders in strength and wisdom. Nudímmud was a male individual, like Anu and Anšar, as it is stated on many clay tablets. Interestingly enough, the generating of deities stopped here, since Nudímmud did not create any other gods. This is surprising, for his name is Nudímmud, a name derived from the Sumerian: NU-DÍM-MUD, "*the image that fashions and brings into the world*"; that is, the one who clones. This name surely involved the creative function that this god was to exercise on Earth. We will see that he became an important figure in Sumero-Akkadian literature, where he was usually referred to by the names of Enki and Ea, or Enki-Ea, and was known for his ability to operate the Siensišár[48] ("artificial wombs"). As you can see, the scribes who wrote these texts on clay invented science fiction long before modern Westerners did, unless they set down actual events that can be correctly interpreted thanks to our knowledge of cloning and aeronautics.

> "*The gods of this generation coexisted and the reverberations of their clamor disturbed Tiamat. Upsetting the insides of Tiamat, they irritated the interior of Anduruna with their play. Absu could not quiet their clamor. Although their behavior was awful, Tiamat nevertheless remained indulgent. Finally, Absu, the protector of the great gods, spoke to his page Mummu: 'O Mummu, my page who pleases my soul, come, let us go and seek out Tiamat.'*"(B)
>
> ***Enûma Eliš*, tablet 1, lines 21-32**

This passage helps us to better situate these events. Who is Tiamat and what did she represent? These lines tell us that all the gods who had been created apparently lived inside of Tiamat. How could this be? Apparently, Tiamat represented two very different things. She was:

1. A primordial goddess, creator of life, mother of this family of gods.
2. A world (a planet with its oceans).

Tiamat's planetary aspect is confirmed by the fact that the text says that "*the reverberations of the clamor of the gods troubled her*," which simply means that their actions resonated inside of her.

The setting of our story is situated inside or within a world called Anduruna. This name is derived from the Sumerian AN-DURUNA, "abode of

the sky," which means that it is not the Earth, but an unknown realm in the cosmos. The clamor of this generation of gods disturbs their father, Absu. In Mesopotamian mythology, Absu (AB-ZU in Sumerian, written ZU-AB in cuneiform) represented the abyss, the kingdom of the depths with its freshwater and ground water. Here, Absu has a dual aspect, like Tiamat, being at once a god and the master and ruler of the interior of the planet, while the exterior seems to be associated with the mother goddess Tiamat.

At the end of the last passage, a completely new name appears, unknown to the creation before, that of Mummu, a minor deity who served Absu. Although it was not specifically mentioned, the major gods seem to have created minor deities to serve them.

> "*Seated in the presence of Tiamat, they discussed matters concerning the gods, their children. Absu, having spoken up, raised his voice and said to Tiamat: 'Their conduct is intolerable to me, I cannot rest during the day, I cannot sleep at night! I want to destroy and abolish their activity, so that peace can be restored and we can sleep.' Hearing this, Tiamat was furious with her husband, and having worked herself up into a rage, she answered Absu: 'Why should we destroy what we have produced? However intolerable their conduct may be, let us be patient and forbearing!' [...] Mummu, countering the opinion of his progenitor* [Tiamat]*, said to Absu: 'My father, abolish this activity, so that you can rest by day and sleep at night!' And so Absu rejoiced at this and his face brightened at the evil that he had prepared against the gods, his children…*"(B)
>
> ***Enûma Eliš*, tablet 1, lines 33-52**

Tiamat and Absu seem to have had a hard time keeping their youngsters in line. But the goddess, like any mother, was more indulgent than Absu, who was prepared to call his creation into question and even destroy it upon the advice of his page. This part of the story seems to have inspired the Greek myth of Uranus, who imprisoned his children within the body of their mother, Gaia. There may well have been contacts between Mesopotamia and Greece, at least in the 8th century B.C., when Hesiod composed his *Theogony*.

> "*Now, everything that they had prepared at their meeting was repeated to their children. When they heard this, the gods were uneasy,*

then kept their peace and remained without a sound. But the most intelligent, the experienced, the subtle Ea who understands all, grasped their plan. Against Absu, he devised and arranged a master plan. He trained his august incantation against him, recited it to him and tranquilized Absu. Overcome by sleep, the page Mummu, the advisor, was too drowsy. Ea undid Absu's crown, divested him of his radiant mantle and draped it on himself; then, after having knocked him down, he slew him and locked Mummu up, barring the door. Then he established his dwelling on Absu [...] Once he had immobilized and slain his enemies, Ea used his triumphant cry against his adversaries." (B)

***Enûma Eliš*, tablet 1, lines 55-74**

In Mesopotamian mythology, Ea (Enki) was another name for Anu's son, Nudímmud. In this part of the text, Nudímmud-Ea took things in hand, probably because of his special abilities, which were greater than those of his elders. Ea had supernatural powers: he could put Absu to sleep and his page Mummu out of commission. Then he took on Absu's powers, becoming as powerful as his opponent.

"And so, he rested in great calm, he called the place Absu and assigned the ceremonial halls. Here, he founded his own residence, where Ea with Damkina, his wife, sat in majesty. In this sanctuary of destinies, this chapel of elaboration, was procreated the most skillful, the wisest of the gods, the Lord, in the midst of the Absu, Marduk was born […] Splendid was his nature, sparkling his gaze. He was mature from birth, vigorous from the start. Observing him, Anu, who had procreated his father [Ea] rejoiced and brightened: his heart filled with joy. Having looked at him, *[he said]*: 'His divinity is different, he is much more extraordinary, he surpasses them in every way […]' Then Anu produced and occasioned four winds that he entrusted to Marduk, 'for my child to amuse himself with.' And Marduk created dust which he let *[the winds of]* the storm carry away. Having made the waves swell, he upset Tiamat. Disturbed, Tiamata was restless day and night."*(B)*

***Enûma Eliš*, tablet 1, lines 75-82**

After his glorious victory, Ea took possession of the premises and called

his new home Absu. The place where the other gods were going to live is not mentioned, but Ea's victory probably earned him the grudging respect of his older brothers, the other gods. According to Mesopotamian sources, Damkina/Ninki, Nudímmud-Ea's wife, was a very ancient goddess, a living embodiment of the Mother-Goddess. The myth says that Ea and his wife gave birth to a new deity called Marduk…

2. Marduk and the Dukù

The *Enûma Eliš* was composed with the intention of glorifying Marduk, especially in the last part of the text, which cites his titles at length and sings his praise. This god, who was usually referred to as the son of Ea-Enki, also became the supreme deity and was intimately tied to the fate of Babylon. From the beginning of the 2nd millennium B.C. on, the rulers of this city were obsessed with endowing Marduk with an aura of absolute glory.

However, Marduk appears in texts only at a late date, and this makes the contents of the *Enûma Eliš* problematic, inasmuch as it is supposed to be the tale of the origins of the Sumero-Akkadian deities and of the Creation. Marduk does not appear at all in the ancient tablets describing the Creation, where An(u), Ea-Enki, Enlíl, and the representation of a mother-goddess are consistently cited as the powers in Heaven and on Earth. Who was this Marduk, then? Also the etymology of Marduk is problematic, especially because his name roots in ancient time …

The Assyriologist Edouard Dhorme tackled this problem already in 1945. According to his research, Marduk's name was written with a complex ideogram that probably meant "Sun-Child." There were also phonetic interpretations of this name that combined Sumerian and Akkadian, such as *Martukku* or *Mardukù*, "son of the Dukù" ("*son of the sacred mound*").[49] The sacred mound or hillock was generally considered a representation of the original home of the gods, the place where they were believed to have "descended" on Earth. It is interesting to note that Sumerian texts mention a terrestrial Dukù and that it represented the hill or mountain of the gods, the place where the gods were supposed to have settled after their arrival on Earth. The terrestrial Dukù will appear several times in the other texts that I am going to analyze. I will discuss it in the 3rd part of this book in connection with the divine orchard called Eden and the revelation—unauthorized—of the Secret of the Gods to humans by the Serpent god and craftsman Enki-Ea! This seems to be a universal theme, and not the exclusive property of the biblical account in Genesis.

In the *Enûma Eliš*, Marduk, the son of Ea-Enki, clearly had the task of protecting the heavenly homeland of the gods, which is referred to in other texts by the name of Dukù (or Dukug). Decomposed into Sumerian syllables,

MAR-DU$_6$-KÙ could be translated as "applied to the Dukù" or "to surround the Dukù," or "to protect the Dukù." Thus, it is not a name, but a honorary title that referred to the "bearer of the powers," and so of "the sovereignty of the Dukù" and the "protector (of the knowledge) of the Dukù." On Earth, the deity in charge of divine sovereignty and the protector of the gods was none other than Enlíl (the god of the breath and storm). It was to Marduk that the head of the pantheon, Anu, entrusted the "winds of the storm"; this is what upset Tiamat and sparked the conflict between the young gods and their elders. Two more factors support the hypothesis that, in this text, "Marduk" is in fact a title that refers to Enlíl without naming him directly:

1. Enlíl is not mentioned at all in the divine genealogy related in tablet 1 of the *Enûma Eliš*! This absence is difficult to understand, for he is generally described as the brother of Ea-Enki, and often as his elder brother, to indicate Enlíl's superiority over Enki. Yet the *Enûma Eliš* does not mention him in this capacity and introduces Enlíl much later in the text, qualifying him as a passive god, a deity among others, without any special distinction. And so, we are left in the dark as to how Enlíl came into being, whereas Marduk's birth is explicitly mentioned. The text is clear on this point: he is Enki's son!

2. On the seventh and last tablet of the *Enûma Eliš*, in line 149, Marduk is called: "*Enlíl of the gods*." To my mind, this is a major piece of evidence in support of the hypothesis that "Marduk" was an epithet and not a name. The Assyriologist Edward Chiera believed that Marduk must have been Enlíl in an old Sumerian version of the *Enûma Eliš* that has been lost.[50]

Further confirmation of the use of Marduk as a qualifier can be found on a tablet preserved at the British Museum, from which I quote:

> "… *Ninurta is Marduk, as god of the hoe,*
> *Nergal is Marduk, if battle is involved,*
> *Zababa* [another name for Ninurta] *is Marduk* [as god] *of combat,*
> *Enlíl is Marduk, in matters of sovereignty and deliberation,*
> *Nabu is Marduk,* [in what concerns] *accounts…*
> *Ea* [Enki] *is Marduk for the clod of clay…*"[51]
> **Tablet BM 47406**

In a later section I will show that in the story of the Garden and the revelations of the Secret of the gods to mankind, the various oppositions between Enlíl and Ea-Enki involved, not fraternal problems, but issues of

influence. Indeed, there was an ancient Sumerian tradition that treated Enlíl as an offspring of Enki and his wife, the goddess of the Earth, Damkina/Ninki:

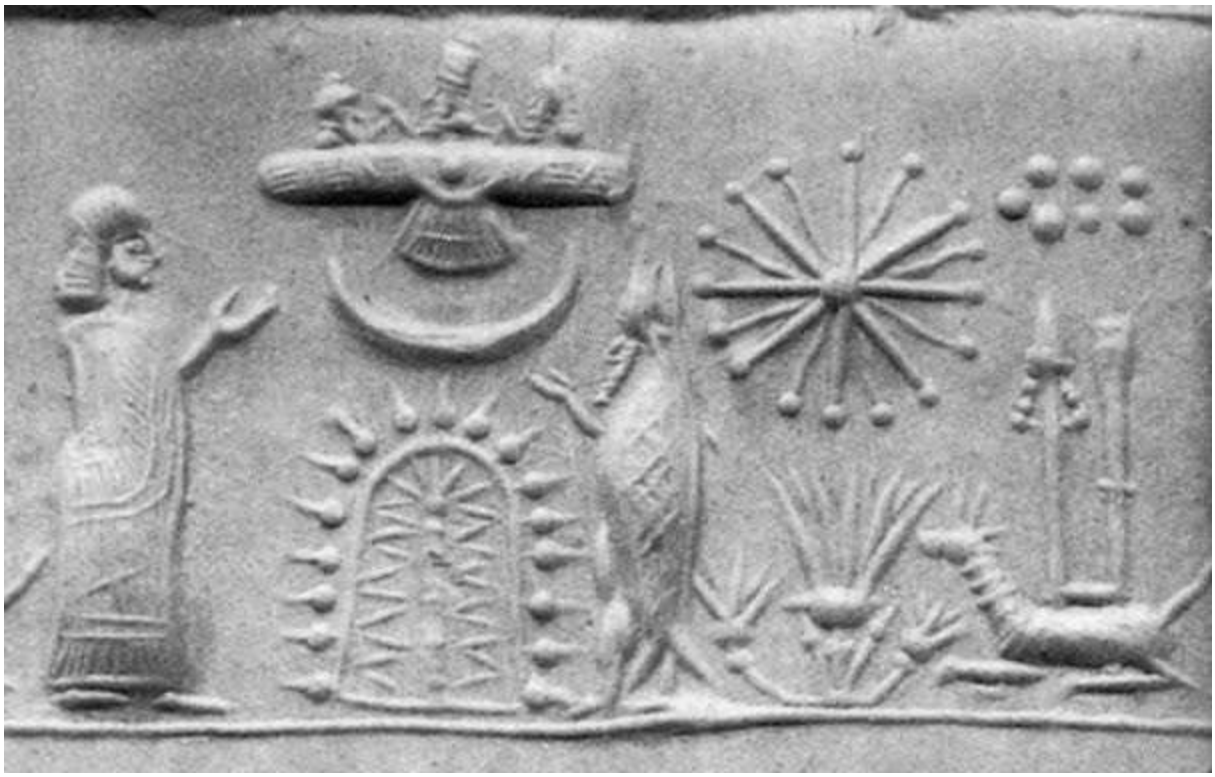
> "*Enlíl, may the father who gave you life, Enki* [with] *Ninki, say a prayer on my behalf*."
>
> **Tablet K 5157**

This confusion can be explained by the fact that, as soon as he arrived on Earth, Enlíl, took advantage of his notoriety to create a distance between himself and his father. This trick allowed him to pass himself off as the (older) brother of Enki, instead of as his son, even though the *Enûma Eliš* clearly calls him Enki's son. Marduk is surely a title that was shared by different protagonists who gained divine sovereignty or a portion of the power at one time or another.

The confusion between Enlíl, Enki's first son, and Marduk also involved the more recent appearance of a second son of Enki who was given the title of Marduk later in Babylonian history, at the time that the *Enûma Eliš* was written. I have raised the issue of this confusion on several occasions in my previous publications and explained that this new Marduk is supposed to be the Egyptian god Horus, the god of salvation who fought against Enlíl in his manifestation as Seth, the storm god. It was the battle between the bearer of light Lucifer against Satan, the great administrator of the estates of the gods; that is, the Sumerian *Šatam*,[52] which, was we will see, was another of Enlíl's epithets.

The Mesopotamian sources are very sparing of details about the cosmic Dukù (residence of the gods), which is hardly ever mentioned. The various passages that deal with this celestial place are always associated with the gods and point out that they came from there. Yet one particular constellation is often depicted on ancient Mesopotamian seals, and most Assyriologists agree that this constellation is that of the Pleiades. A minority of specialists maintain that they are the seven planets instead, the "wandering stars"; that is, the five planets visible to the naked eye, the sun and the moon. The hypothesis of seven planets is unlikely, however, since many seals show seven stars and, on the same seal, the sun or the moon in the heavens, and sometimes even both.

9. Assyrian clay seal with, at top right, the seven stars of the Pleiades (*Mulmul*), next to a sun and moon. Above the moon hovers a spacecraft with three occupants. Two priests seem to be praying around a Tree of Life aligned with the moon and the "flying chariot." At bottom right is the dragon-serpent Tiamat, above which is an arrow pointing skyward, often a symbol for Marduk. The latter's victory over Tiamat earned him the emblem of the dragon. The fact of placing Tiamat and Marduk under the Pleiades might confirm the starting point of the cosmic war described in the *Enûma Eliš*.



Strictly speaking, the Sumerian name for the Pleiades was *MUL-MUL*, which means the "constellation of constellations," but can also be translated as "the stars" (the repetition indicates a plural).[53] If we consider the Pleiades as the constellation of the gods which Sumerian and Akkadian documents cite as the place of origin of all things, then this would have been the foremost of the constellation in the heavens. Accordingly, the archaic Sumerian sign for *MUL-MUL* shows two stars. This double star written in archaic cuneiform script can be seen on the clay tablet M 2734 from Mari, on which we see Enlíl and Enki fighting for supremacy among the gods. It will be presented later (fig. 16).

Another significant point is that the Sumerian term *Mulmul* (Pleiades) is the origin of the Akkadian word *Mulmullu*, which can mean both an arrow and the star-shaped emblem of Marduk. The arrow expressed the idea of war.

According to the literal content of the *Enûma Eliš*, the Mesopotamian gods came from a place in the Cosmos in which a conflict had broken out.

3. The cosmic battle and the fate of man

What follows in the *Enûma Eliš* involves a conflict of cosmic proportions. In 1996, Jean Laporte, who holds a Ph.D. in Theology, expressed surprise at the fact that this cosmic conflict was not mentioned in the Hebrew Bible, since he had noticed the obvious analogies between the *Enûma Eliš* and the Book of Genesis: "*The Bible is silent on the episode of the cosmic battle, yet presupposes a conflict of this kind. This conflict is often mentioned in the ancillary literature of the Apocrypha… Of the Babylonian sources, the biblical account of Creation has kept only the separation of Heaven and Earth, light and dark, the waters above and the waters below, the earth and the seas*."[54] As it is, the *Enûma Eliš* is not the only narrative from the Near East that mentions this conflict: it also appears in apocryphal writings such as those found at Nag Hammadi (Egypt), in which the biblical god—branded as an impostor—fought against the forces of light.

The *Enûma Eliš* is a relatively recent text in comparison to the sources that I will be looking at in this book. Since this epic consists of some 1,100 lines written on seven tablets, I cannot cite it in its entirety, but will summarize the rest below.

By putting the four winds into the hands of his grandson Marduk, Anu wanted to intimidate Tiamat, even if it meant provoking an open conflict between the ruling queen and the other young gods. Anu had very certainly increased his destructive capability and revealed his will-to-power through Marduk. All the destabilizing forces were in place and the trap worked well. Tiamat rallied to her cause the "defector gods," who seem to have found shelter in the vastness of the universe.

In the face of the growing threat of Anu's forces—as embodied by Marduk—the gods of the universe called upon Tiamat and asked her to stop those who had "conceived the evil." Horrified at the prospect of seeing a more powerful army defeat her allies, Tiamat created ruthless weapons and gathered the forces of the universe to fight against the young gods. She wanted to have all the gods involved in the war, for this was her only hope of winning the battle and preventing the universe from slipping into chaos.

The front lines, formed of vessels defending the cause of Queen Tiamat, charged into battle. Ea-Enki attempted to intercede or to fend off the attack, but

failed. His father, Anu, then tried to attack Tiamat's forces, but failed as well. At the behest of his ancestor, Anšar, Ea-Enki then asked his son Marduk to fight against Tiamat. Hoping to succeed where his father and the king of the gods had failed, Marduk accepted without hesitation.

Because he would be able to rule over all the other gods if he won, Marduk asked that he be given full powers (hence his title of "Bearer of the Powers of the Dukù"). All the young gods—the Anunna of Anu and the Igigi of Ea-Enki—accepted and tendered all the honors to the saving son, including the royal power and military authority. Marduk prepared for war, gathering supernatural weapons that contained the destructive forces of nature in order to win the cosmic battle: lightning, wind, storms, etc., all forces that were usually attributed to Enlíl!

Marduk climbed into his terrifying kind of quadriga, ready for war. The bloody battle began and Marduk engaged in aerial combat, concentrating his efforts on Tiamat's vessel. Marduk's forces took the queen in pursuit, assailing her with unrelenting winds. As she fled, Marduk unleashed the evil winds and his famous net. It was a battle of titanic proportions, and Marduk managed to hit Tiamat (or her vessel) with an arrow and gore her. He split her skull and threw her exploded body away. Terrified, the queen's allies tried to flee from the field of battle, but they were partly immobilized and cast into the cosmic net. Kingu, her major ally, was vanquished and subdued. The triumphant gods celebrated their victory.

10. Assyrian seal at the Louvre (AO 30255) illustrating Marduk's victory over Tiamat, who has been turned into a monster of the deep. Marduk holds the double trident, an attribute of the Šatam (territorial administrator); i.e. Enlíl.

Starting at line 135 of the 4th tablet, Marduk aspired to organize the universe into which the young gods had been projected after their victory. The geographic areas previously familiar to the Anunna and Igigi of An and Enki seem to have completely changed. The young gods found themselves in an unknown place that Marduk had to reorganize physically, or conceptually, in order for the colony of the cosmic Dukù to be able to survive. It was as if Tiamat had dispersed her powers and royalty throughout the solar system. And so, with the disappearance of Tiamat, the Earth and the visible universe come into the picture. This assumes that the cosmic battle caused the young gods to be displaced, probably from Mulmul (Pleiades) to our solar system.

Thus, Marduk created the visible world of the Earth with the remains of Tiamat. The sky, the stars, day and night, the mountains, the waters, the underground world of the Absu (Abzu), were progressively reorganized for the benefit of the victorious gods. Marduk then transferred his delegated powers to Enki (tablet 5, line 68) and offered the kingship to his grandfather Anu "as a welcoming gift."

This is followed by an account of very ancient events that will crop up again in the tablets from Niffer (Nippur) that I translated and that seem to be reproduced here, except in the political context of the writing of the *Enûma Eliš* and the Babylonian era. This is a clue that the *Enûma Eliš* owes its existence to a much older (lost) document in which the hero is not Marduk at all, but Enlíl.

Starting at line 120, column 5, Marduk announced his desire to build a high sanctuary for the gods in which he himself would reside and which would be

called Babylon. This is exactly what Enlíl will do at the colony of Kharsağ that we are going to discuss. The *Enûma Eliš* goes on to tell of Marduk's wish to obtain offerings to feed the gods. These offerings were entrusted to a "human prototype" that needed to be created, "*that the service of the gods may be established*" (tablet 6, line 6). Marduk commanded his father Enki to create the future worker, but with the blood of the traitor Kingu, who had joined Tiamat and who had ruled on Earth. This worker was given the name *Sağ'ğiga* ("black slaves").

SAĞ-ĞI$_6$-GA is a very problematic Sumerian term that Assyriologists usually translate as the "Black Heads." The various tablets mentioning human beings present them as a "primitive humanity," in the sense of the very first humanity that served the gods of Sumer and Akkad. In accordance with the official version, and probably to avoid "sensitive racial issues," the translators of the tablets acted as if the Sumerians, or their ancestors, were the ones so called, because of their black hair.

In Sumerian, the syllable SAĞ means "head," but also "servant," "slave," or "man." The choice of "head" as the meaning seems rather arbitrary. It would be more logical to translate *Sağ'ğiga* as "the black men (or slaves)," and this for reasons that are just as essential and corroborated by anthropology and archaeology: men of black skin were the first human species on Earth. There is another Sumerian word on the clay tablets that refers to "dark men" in terms of a primitive humanity, or the Sumerian people at the service of the "gods." This word is UN-SAĞ-ĞI$_6$. The particle UN means "the people" or "people," and so *Unsağ'ği* can be translated as "the people of the black men," or "the people of the black slaves." This again confirms how much older the African people are than the rest of the human family. Thus, *Sağ'ğiga* does not refer to a particular ethnic group like the Sumerians, but rather to the humans of dark skin who served the gods and who had already spread throughout the globe by the time these "gods" arrived on Earth. This sad fact will be amply confirmed in what is to follow, but for now we have to accept the fact that the Sumerian gods were clearly xenophobic and segregationist. The entire story of the Garden and the Fall of Man involves just this topic!

To continue with the summary of the *Enûma Eliš*: Marduk then established the Annuna of Anu and the Igigi of his father, distributing them throughout the Earth; underground or in the heavens. He let them take their respective places in the hierarchic scheme of things. Marduk's shrine enabled the gods to eat their full when they arrived from the heavens. This was the situation as at the

colony of Kharsağ.

Finally, the gods exalted the weapon that had allowed them to fight and slay Tiamat. This weapon was embodied by Marduk's bow and his great net. We will see later the great importance of this weapon for the gods. Once the divine weapon had been celebrated, Anu set Marduk on the high platform and the gods took allegiance and gave him absolute power over Heaven and Earth. Marduk was exalted in this way and was asked to create on Earth what he had been able to create in Heaven. This is probably why the name Dukù (or Dukug) was given to the mountain on which Kharsağ, the city of the gods on Earth, was built.

The *Enûma Eliš* closes with the listing of the fifty names of Marduk describing the powers that he obtained thanks to his victory over Queen Tiamat. At the end of this long list of praise, comes the name of an unknown planet: Nibiru. Among the various names cited, the 41st (tablet 7, lines 99-100) makes of Marduk the "*Dummu-Dukù* [son of the Dukù]*, whose sacred dwelling place* [homeland] *is renewed in the* [terrestrial] *Dukù* [Kharsağ]*! The Son of the Sacred Mound, without the king of the Holy Shrine* [Enki-Ea] *having to take a decision*."

We should focus on this detail, which the *Enûma Eliš* indicates: the craftsman Enki can make no decisions without getting the approval of the master of the laws, the great administrator of the estate of the gods. Yet this is precisely what Enki is going to do at his own initiative and in the open, an act that will cause the gods to feel greatly betrayed… to say nothing of the "Fall" in the Garden of Eden. For the first time, you will be able to see that this episode was reproduced in a considerably edited version in the biblical Genesis, distorting the real meaning of the story and turning it into a tale of immorality and guilt.

Since 1872, the year in which the Babylonian version of the Flood found in Nineveh was translated, the world of Assyriology has impatiently awaited the discovery and translation of the original texts of the Garden and the Fall of Man. This has now been done, you will finally know the Secret of the gods and the reason for the useless guilt that has burdened mankind and even more on womankind.

Part 3

THE ROOTS OF THE EARTH

"Almost everything that once existed has disappeared. Since the hearts of kings and men—and of the gods—are so easy to corrupt, the power of the civilizing tool has turned into a tool of destruction that has brought with it war and death.
Some memories that should never have been forgotten and sunk forever into oblivion…
History becomes legend, and legend turns into myth."
Anton Parks

Origin of the word ***Eden*** (etymology and definition): generally thought to be derived from the Hebrew ***Eden***, "delights," but derived in fact from the Sumerian ***Eden***, "back of the mountain" or ***Edin*** "the plain." **Edin** may be a combination of the Sumerian particles **E** ("abode") + **DIN** or **TIN** ("life") = **E-DIN** "abode of life."

Origin of the word ***garden***: generally thought to be derived from the Old German ***Gart*** or ***Gardo***, "enclosure" or "garden," which later became ***Garten*** in German and ***garden*** in English. In the 12th century, a garden was usually a closed piece of land in which edible or decorative plants were grown.

Similar origin for the words ***Garten*** or ***Garden***: from the Sumerian ***ĞAR*** ("depot," "storehouse") + **EDEN** ("back of the mountain"), which makes ***Ğar-eden***, "the storehouse of the back of the mountain." The words ***ĞAR*** and ***EDEN*** refer to the garden of the gods and their precious storehouse; they are often used in the CBS clay tablet texts.

Origin of the ***Garden of Eden***: generally thought to come from the Hebrew, **Gan Eden**, "garden of delights," but actually derived from the Sumerian ***Gán Eden***, "fields of the back of the mountain," or ***Gán Edin*** "fields of the plain."

1. The abode of the gods: Nibiru vs. Dukù

The history of the Sumerian gods was revealed to the public in 1976 by Zecharia Sitchin (1920-2010), a Russian-born author who wrote many more books on the subject. Until then, the publications dealing with Sumer and Akkad had been restricted to specialized archaeological, ethnological, linguistic, or scientific literature. Prior to Sitchin, the Sumerologist Samuel Noah Kramer (1897-1990) had paved the way for a wider public with his bestseller, *History Begins in Sumer* (1956).

In his first book, *The 12th Planet* (1976), Sitchin argued for the theory that a wandering planet in our solar system called *Nibiru* neared the Earth every 3,600 years. According to him, this planet is the home of an extraterrestrial race called the *Anunnaki*. They take advantage of the proximity to the Earth to land and collect the gold they need (in pulverized form) to replenish the atmospheric shield of their home planet. Zecharia Sitchin insistently claimed to have found this information in certain Mesopotamian clay tablets, but that is all we may ever know: he never presented the actual documents or their translation in his publications. Many readers and scholars asked Sitchin for the references to these tablets, but never gained satisfaction. He systematically cited the *Enûma Eliš* and the names of some astronomical texts in which Nibiru seems to occupy the position of Jupiter or its vicinity[55] (*cf.* tablets KAV 21B, CT 26.41, CT 25.35.7, K. 6174, and K. 12769), but no tablet has ever been found to confirm Sitchin's claims.

Zecharia Sitchin's entire theory is based on the hypothesis that the planet of Nibiru, home of the Anunna, belongs our solar system. It is supposed to have a highly elliptical orbit and a period of 3,600 Earth years, the interval of time between the cyclical passages of this hypothetical planet. What Sitchin is evading is that the fact that the Mesopotamians often used a unit of area called the *Šár* (3,600 square meters = 100 Šár). This unit can be found on tablets that have nothing to do with Nibiru or calculations of numbers of years. For example, there is the account of the Flood in the Ninevite epic of *Gilgamesh* in which a Mesopotamian Noah builds a ship with "*3 x 3,600 units of asphalt* [Šár]" (line 65 of the clay tablet). This vessel also has an "*area of 3,600 square meters* [Ikû]" (line 57). Another example among many others comes from documents that will be discussed at the end of this book: "*And so Ila, who was the high priest of Zabalam, marched victoriously upon Ğirsu… He stole 3,600 Guru of the barley of Lagaš*" (fragment of the *Cone of Entemena*, III

28-IV 12).[56]

I don't totally rule out the idea that a planet can wander through our solar system, as Sitchin claims of Nibiru: but if such a planet did exist, it cannot be automatically considered as the home of the Sumerian gods, since no documents have ever been found that substantiate this thesis.

Hard put to substantiate his claims and provide the source material for his theory, Sitchin published *The Lost Book of Enki—Memoirs and Prophecies of an Extraterrestrial God* (2001). In this book, he presented Sumerian tablets that he claims were written by a scribe in the city of Eridu (sacred to the god Enki) named Endubsar. The texts happened to contain all the missing elements to buttress Sitchin's claims: Nibiru, the planet of the Annunaki, the gold of the gods for the shield of Nibiru, the cyclical passages, etc. Unfortunately, these documents do not exist, but were only a Sitchin's creation. Yet many readers and even journalists believed, and still believe, that they are real, owing to the lack of transparency on the part of the author and his publishers. Hopefully, this awkward state of affairs will eventually be settled, for it only cast discredit on the author's work.

Today, after having spent the better part of a decade poring over most of the texts that have been translated into English, French, and German—the languages of the first archaeologists who excavated in Iraq—so far, I have never found any tablet that mentions Nibiru as being the planet of the Anunnaki gods of Mesopotamian mythology! The celestial and timeless residence of the gods mentioned in the texts is the *Dukù* ("the sacred mound"). This name was later used for the mountain on which the settlement of Kharsağ was to be built and also for the sacred shrines erected in the larger cities of Sumer. These Dukù shrines used by the priests embodied a terrestrial version of the primordial star of the gods, and not Nibiru.

In the same way, there is no extant tablet that claims that the Sumerian gods landed on Earth every 3,600 years, nor does any document mention the efforts of these gods to collect gold in order to replenish the atmosphere of their planet, as Sitchin claimed. His entire theory was built upon an idea that was born not of fact. This hypothesis is a Sitchin's personal conviction that looks terribly like a 1960s sci-fi movie. If Sitchin proved anything, it was this: "Almost and hard by, save many a lie"... Anyone can make an honest mistake, but mystification does not rhyme with honesty. As far as scholarship is concerned, you have to separate the wheat from the unprovable chaff; something that Sitchin was unable, or unwilling, to do.[57]

Even more, Zecharia Sitchin never examined the series of tablets that you are about to discover. As a self-proclaimed expert on the Sumerian tablets – which he claimed to be able to decipher – Sitchin never took the time to study these texts, much less translate them. This is strange, because he would have saved himself a great deal of time in interpreting the history and origins of the Anunna.

If Sitchin really was able to translate Sumerian, he seems not to have been inclined to look more closely into these documents because of their content: they clearly relate the arrival and settlement of the Sumerian Anunna gods on Earth. These tablets completely undermine his theories, being silent on the abovementioned issues, not to say on the existence of Nibiru—but this comes as no surprise to us.

2. Presentation of the tablets on the garden and the Fall

In 2006-2007, while writing my second book, *Ádam Genisiš*, I ran across the texts that I am about to present in their translation by Christian O'Brien (1914-2001) in his publication, *The Genius of the Few* (Dianthus Publishing, 1985, rev. 1999). In keeping with the work of O'Brien, these documents are often referred to as the "Texts of Kharsağ." In *Ádam Genisiš*, I cited an excerpt from this translation at the beginning of a chapter (French edition 2007, pp. 124-25) to illustrate my point.

At the time, I relied on O'Brien's interpretation, not yet realizing the scope of the subjects described in these documents. Then, out of curiosity, I verified some cuneiform signs and noticed that some of them seemed to have been completely ignored in the translation. This motivated me to begin transliterating these texts in 2008. I was working on two other books at the time and had no inkling of the long and arduous task that lay ahead of me.

One year later, in 2009, I was still in the initial stages of my transcription and had not translated anything yet, intending to do this last. It so happened that I needed to cite these tablets once again in order to explain the origins of civilization, but my tentative efforts at translation showed me that Christian O'Brien's version was not very satisfying, for the reasons that I will explain below. I published excerpts from this series of tablets in *The Virgin's Testament*, this time translated by Don Moore, who had given private courses in the transcription of cuneiform script from the 1960s to the 80s

In the last few years, Don was kind enough to send me facsimiles of documents in cuneiform; that is, handwritten transcriptions of entire tablets that could be translated. It was on transcriptions of this kind that I was able to try my hand at deciphering Sumerian. It is easier to translate cuneiform texts that have been carefully transcribed on paper. Using photographs, light and shadow can hinder the correct reading of the signs. Among these facsimiles was a complete edition of the tablets from Kharsağ. They had been unearthed in several campaigns between 1889 and 1900 by archaeologists of the University of Pennsylvania at the site of Niffer (Nippur), in the heartland of ancient Mesopotamia. A huge collection of texts engraved in old Sumerian cuneiforms

was brought to light. Among them were the texts of many myths that have been translated since and are well known by specialists and enthusiasts. There was also a series of a few tablets of great significance for the knowledge of our origins and the biblical Genesis—only no one seems to have noticed.

11. The first excavations of Niffer-Nippur, city of Enlíl, were conducted at the end of the 19th century by archaeologists from the University of Pennsylvania, with the help of cheap local labor.

In 2010, in order to comment on the characteristics of the gods, I translated a few lines of this series for an appendix to *Awakening of the Phoenix (French edition at Nouvelle Terre, 2009)*. Since I was only at the beginning of my translating efforts, and not aware of the true content of these texts, some translations proved to be not suitable, or only acceptable at best.

The original reproduction and phonetic transliteration of the so-called *Texts of Kharsağ* was the work of George A. Barton (1859-1942) and was

published by the University of Pennsylvania in 1918. This was a considerable achievement in itself, even if it had its imperfections. I can only guess at how much time Barton must have spent deciphering the writing and working on the transliteration before being able to translate these texts for the first time. This body of work was published under the title *Miscellaneous Babylonian Inscriptions* (New Haven, Yale University Press & Oxford University Press, 1918), which included the complete series of facsimiles that I translated—a task that took me thousands of hours. The most difficult part of the operation was validating the individual cuneiform signs, then noting their definitions before going on to the real work of translating, which extended between January and May 2011. Thanks to this "surgical" operation, I was able to measure the extent of Barton's endeavor, as well as to pinpoint his oversights.

There can be no definitive translation of a Sumerian document of this kind. If there is a lack of clarity as to the context, or if even a single word has been wrongly interpreted, the sentence as a whole will not make sense or lack coherence. This explains why there is such a disparity between the two standard translations of the texts of Kharsağ. For example, Barton, Moore, and O'Brien rarely translated the term *NA* ("man," "human") as such and often interpreted it merely as a modal prefix. This somewhat arbitrary option distorts the deeper meaning of these texts, which involves nothing less than the origins of the gods and of humanity, and more specifically the enslavement of the human race. And this humanity was secretly helped by a Serpent-craftsman who revealed the Secret of the gods.

Christian O'Brien's translation, in spite of its obvious bias in favor of the "gods," is really interesting nonetheless because it displays some understanding of the real context. Given their nature, O'Brien noted that certain terms, like *A* ("water," "source," "canal") should be treated as names and not as grammatical entities. Thanks to his efforts, O'Brien was able to establish the fact that the "gods" settled on a mountain and used their superior knowledge to survive in a hostile environment. They created a garden for their sustenance which they called EDEN and which had been envisioned by the serpent-goddess Ninkharsağ (Ninmah).

Unfortunately, O'Brien "smoothed" the text out to make it sound more poetic, in keeping with most of the other Sumerian literary works of the Akkadian period. This led him to include many terms that did not exist in the original. According to O'Brien, the gods were a benevolent, civilizing influence on mankind, occasionally using man for certain tasks, but never with

coercion. This is definitely not what the tablets say. O'Brien also left a great deal of unclarity as to why he translated some parts and omitted others.

I originally wanted to use Don Moore's translation for this book, but it is partial as well and, in many respects, quite close to O'Brien's version. He still does not seem to have completely grasped the crux of the matter. As with his predecessors, he left many signs untranslated; probably for the same reason. One year before passing away, Don seemed to have doubts about salient points in his and O'Brien's interpretation: he urged me to jump into the fray and work out a translation of my own.

In the last analysis, and for all its faults, George Barton's translation—the first of the lot—seems to me to be more faithful to the overall context that the scribes wanted to transmit when they engraved these tablets. Barton singled out some passages in which mankind is considered a labor force and was aware of the importance of metal; this is something that O'Brien mentions only once, although the topic of metal appears throughout the texts. Barton's translation, however, was the dry, academic product of a period when translating from the Sumerian was still in its infancy. Nevertheless, the essentials are there, and this is the feeling that I come away with after having spent years working on this material myself.

In 1961, the pioneer Sumerologist Samuel Noah Kramer remarked that Barton's interpretation was not entirely convincing and expressed hope that a better translation would be available someday. Did Kramer translate this series of texts himself before 1990, the year of his death? If he did, then why was it never published? O'Brien published his translation in 1985. Comparing his work with the transcription of the originals, I noticed that entire sections were missing: in particular columns 5 and 6 of tablet CBS 11065. Is it because these columns explain how the gods avenged themselves for the revelation of their Secret in the garden? Why is the story of the Serpent-craftsman also missing in O'Brien's version? I have no explanation for these omissions, but there is no doubt that, as an expert in Sumerian, he could not have overlooked these passages.

It is difficult calling previous translations into question, since, as I pointed out, a definitive translation from the Sumerian is theoretically impossible. I want to bring as much transparency as I can into the translation process. Since my readers are not interested in mystifications and tidy theories, and since the subject at hand is nothing less than the history of mankind and the events in the Garden of Eden, I have not been sparing of footnotes to explain the principal

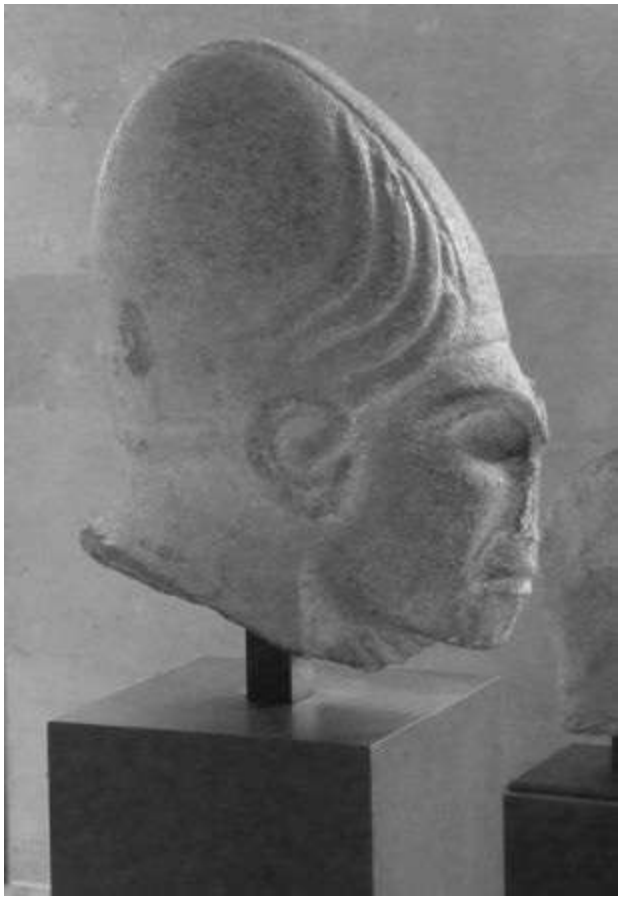
terms that oriented my own translation of key sentences in these texts. I also noted the omission of important terms by my predecessors, so that you can appreciate the differences in my interpretation. This is not to say that mine is the best interpretation, but only to explain how it came about.

A single copy of this long composition was unearthed over a century ago at Niffer (Nippur), the city sacred to Enlíl. Had these tablets been destroyed or not been found, we would never have known anything about this so very fundamental story, probably one of the most important stories in the world. You will be able to judge for yourselves.

These texts were probably written down by apprentice scribes for their school or library, with the exception of the foundation cylinder seal CBS 8383, which can be presumed to be slightly older. Their content is not so hard to interpret, only difficult to piece together, due to the fact that it is written mostly in archaic Sumerian cuneiform. The treatment of the script suggests that the tablets were engraved during the first half of the 3rd millennium B.C., which makes them some of the oldest actually written documents; that is, not in archaic pictograms, but in actual cuneiform script. At the time, the grammar was different from that of 300 or 500 years later. The texts were written in a summary form, with few articles; the conjugations or grammatical agreements are also few, or completely lacking, as on the foundation cylinder seal CBS 8383, or the small tablet CBS 8322. Similarly, nominal prefixes and suffixes, determinatives, composite genitives and other exoticisms of cuneiform script are few, although they can be found on documents written in archaic pictograms thought to be somewhat older. A few personal pronouns and verbal prefixes do appear here and there. In other words, the general meaning can be understood only through the context.

Since no time frame is given (as to the state of affairs or action), I adopted the option of translating in the past tense, as O'Brien did, whereas Barton preferred to use the present. The troubling and very unusual thing about these tablets is the frequent use of the 3rd person singular or plural to relate events, as if this were the testimony of one of the former members of the colony, which would mean one of the Anunna "gods." This would be an indication of the great antiquity of the content of these texts; much older, of course, than the tablets on which they were inscribed. The story was probably transmitted orally over thousands of years, like the Hopi did.

12. Basalt head of an Anunna god found at Djabul, Syria (around 1600 B.C.).
Louvre Museum, Paris



This series of tablets does not yet display the literary and erudite style of the great Sumerian compositions of the Babylonian period, nor the Sumerian legal style of the Akkad period. Texts such as CBS 14005 and 11065, for example, were written in old Sumerian with an archaic Babylonian script. There are also variations, such as when a same term is written in Sumerian and then in Old Babylonian a few lines later, which can make things quite confusing. What obscures this mystery is that these tablets repeatedly include archaic Sumerian pictographs. If nothing else, it shows that the Sumerian and Akkadian languages co-existed at a very early stage, not to say from the beginning.

The narrative style is rather terse. Unlike the content of the great epic poems or more recent Sumerian literature, no moral is given to comment or explain problematic events. The reader should be warned that the context is not always for the softhearted. Mankind does not appear in a very glorious light; in fact, man is not much more than an animal, a slave at the mercy of a gang of

despots "from the universe" that commanded a technology that eludes us even today. As we will see, this community of gods seems to have had knowledge of genetics and flying craft—"birds" or "celestial chariots"—to bring them to Earth, as well as purely terrestrial technologies, such as that of smelting metal. This group, known as the Diĝir (gods), or Anunna(ki), was engaged in a conflict with an unidentified opponent and encounter major difficulties with the human race.

To restore the tablets from Nippur, I have used the line numbers established by Barton. In most cases, the numbering of the lines of the tablets catalogued by the University Museum in Philadelphia start with the first legible (and translatable) line. The result is that the first numbered line in a column does not necessarily correspond to the first line engraved on the tablet.

Cast of characters who appear in this series of tablets (in alphabetical order)

An or **Anu:** supreme god of the pantheon, creator of the Anunna warriors.

Anunna: the gods created by An. They were the troops who destroyed the forces of Queen Tiamat.

Enki-Ea: son of the god An. He is the "Lord of the Earth" (EN-KI), chief officer of Kharsağ and of the Eden garden of Ninkharsağ-Ninmah. Re-creator of humanity, he bore the attributes of the "lord of understanding," the "craftsman," and "Serpent." He was also recognized as a friend of humanity. Enki held the secret of the gods that should not be revealed to mankind.

Enlíl: the “lord of the breath” (EN-LÍL) and chief administrator (Šatam) of the colony at Kharsağ. All decisions had to go through him. The texts say that he was the eldest son of An and the brother of Enki, but we have seen that he was probably the son of Enki. Despised the human race.

Man or **humans (the "animal"):** humankind was divided into two categories: the first was the species *Homo*, already on the Earth when the Sumerian gods arrived, and the second was re-created genetically by the gods to work as a labor force.

Messengers: These were observers (*Igigi* in Akkadian, *Nungal* in Sumerian) and their descendants, who were believed to have fraternized

with the humans. These observer-messengers comprised the troops of Enki.

Ninkharsağ-Ninmah: The first wife of Enlíl, founder of the settlement of Kharsağ and its garden, known as Eden: she was the great matriarch of the colony.

<u>Key for the translations</u>:

***[…]*: break in the tablet making further reading impossible**

[*text*]: hypothetical reconstruction of one or more words

(text): additional word(s) to facilitate comprehension

[?]: word or phrase of uncertain meaning or hypothetical reconstitution

…: ellipsis

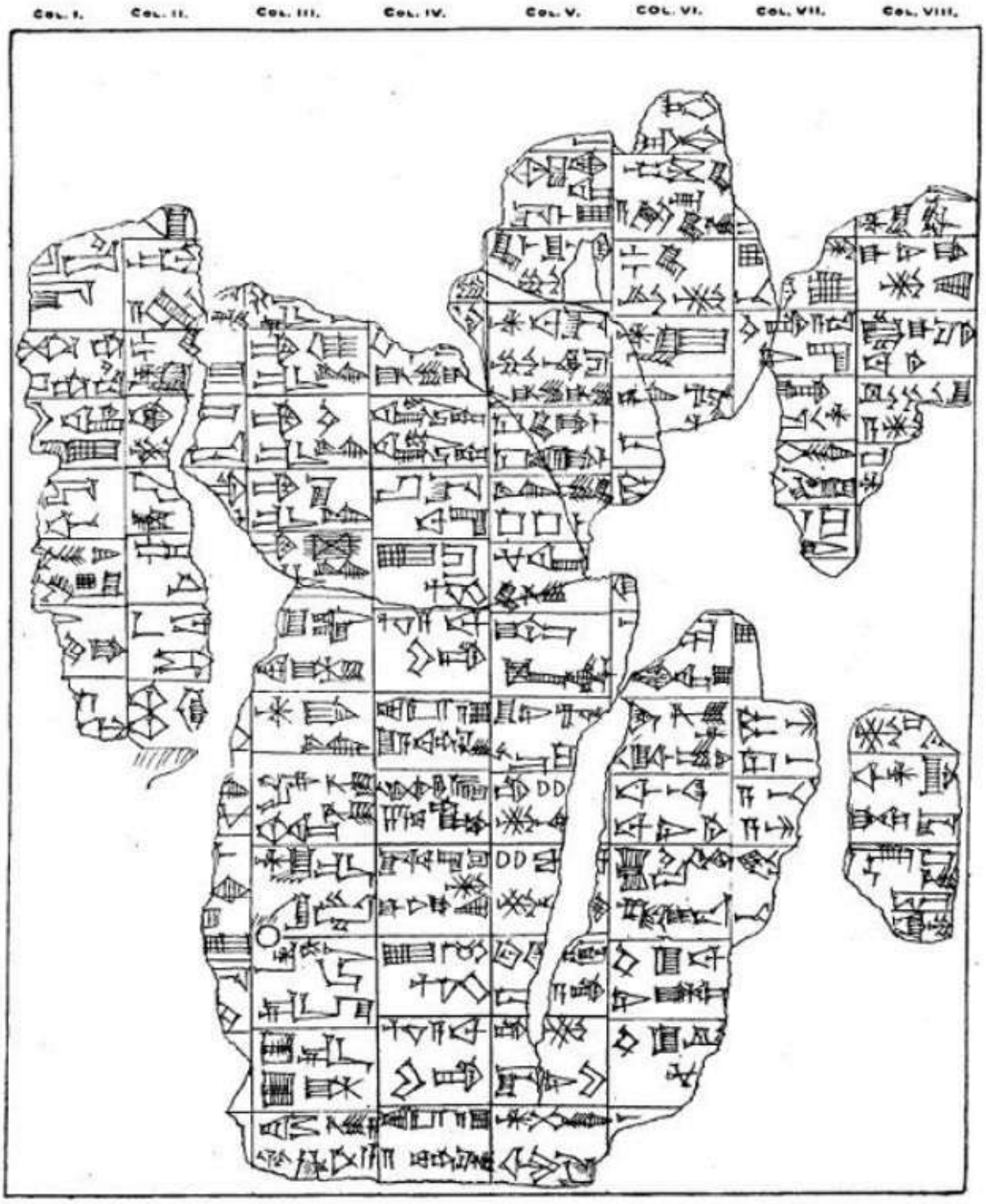
***M.E.A.:* René Labat, *Manuel d'épigraphie akkadienne*, Geuthner (1999 ed.)**

3. The arrival of the warrior gods on Earth and the establishment of the storehouse and garden: CBS 8383-a

This foundation cylinder was written in old Sumerian and features archaic elements that affirm its great antiquity. Some of the cuneiform signs display a form that is little unknown, and so must be very old. The cylinder CBS 8383 is subdivided into 19 columns, to be read from top to bottom and from left to right.

The tablet must have had a twentieth column, but it was broken off, which deprives us of the end of the episode. This loss is compensated by other documents in this series of tablets.

The introductory part of the text is also missing, but it must have given an explanation for the unexpected arrival of the gods on Earth. Fortunately, the reasons are briefly alluded to in other parts of the first columns.



CBS 8383-a, columns 1-8

Below is a translation of the first column as proposed by the Assyriologist George Barton. This part is missing in Christian O'Brien's version. Since the introduction to this column is broken across the first three lines, Barton numbered the fourth line as if it were the first line:

> *"[...] [They] came in strenght from beyond time,[58] they were carried, one day, by the [rebellion][59] of the universe"[60]. Enlíl's food would give them life. On behalf of Lady Serpent,[61] there was an imploration [because] she granted the favour that would make all of them live [...]."*

CBS 8383-a, col. 1, lines 1-7

The translation of the first two sentences of this epic are clear enough: *E-ud du-da Keš-ta [ba$_5$]-ta-ud-du*: "*[They] came in strenght from beyond time, they were carried, one day, by the [rebellion] of the universe*." This brief passage confirms the fact that the Sumerian gods came neither from our own world, nor from the so-called planet Nibiru. This is not a terrestrial context, but one that is on the scale of the universe and possibly in another dimension of time. As in the *Enûma Eliš*, we do not really know when these events took place. Since the text later mentions a re-creation of the human species—probably from Homo erectus (called the "people of the flint" in the text) to Homo sapiens—we may deduce that these events must lie at least 150,000 years in the past. I would place these episodes at an even earlier date and will explain why later.

The text tells us that the gods were famished and demanded supplies from Enlíl and his wife Ninkharsağ-Ninmah, who is called Lady Serpent. Enlíl was the head of the colony and his wife directed the project, but she was also, as we will see, the great matriarch of the colony.

> *"[...] The holy Tigris and the holy Euphrates [formed?] the sacred scepter of Enlíl that steadied Kharsağ. The rivers provided abundance. The scepter protected [our] lord. A prayer [was addressed?] to obtain seedlings from the earth [...]. [At that time?] man was not [productive?].[62] [The gods?] were innumerable. Prince Enlíl made [everything] radiant*."

As you can see on the facsimile, there is a break in the first lines. The second column is also missing in O'Brien, probably because of the interruptions in the text, which I have tried to fill in on the basis of the context.

It is written that the gods made a prayer so that the earth would be fertile: this is important. Coming from the "farthest reaches of the universe," as they

did, it is obvious that their first concern would have been to obtain food.

For the first time in this epic we come across the name *Kharsağ* as a settlement. KHAR-SAĞ, or HAR-SAĞ, can be interpreted differently because of a play on words in Sumerian: "the encircled summit," the "main wall," or the "main millstone," are all possible interpretations. The first definition seems the most fitting: as we will see later, the fences that the gods had to build in order to protect themselves. The name Kharsağ is reminiscent of the Sumerian HUR-SAĞ, which means "mountain." HAR-SAĞ (KHAR-SAĞ) and HUR-SAĞ are written with the same archaic cuneiform character, which proves their common origin and meaning. As a place name, Kharsağ recalls the Turkish KARA-DAĞ ("black mountain" or "earth-mountain"), which is surely no coincidence. The problem is that there are about ten mountains with the name *Karadağ* in Turkey. In my opinion, the *KHAR-SAĞ* of the Sumerian gods is at the origin of the term *KARA-DAĞ*, which is used to designate the highest mountains in Turkey.

The only summit with the name "Karadağ" that is close to the Mesopotamia plain, on a tributary of the Tigris and only a few kilometers from the Euphrates, stands 18 miles south of the city of Siirt and 12 kilometer southwest of the city of Eruh (exact coordinates are 37° 39’ 20.17” N, 41° 57’ 48.48” E). The closest paved road to reach the western part of what I believe must once have been the Garden of Eden (or the garden of Ninkharsağ-Ninmah), is highway 56-51. Excavating there would be a high priority, but the ongoing conflict between the Turks and the Kurds would make this a hazardous undertaking; skirmishes between Kurdish separatists (PKK/KADEK) and the Turkish military not being seldom there. Already in 2006, archaeological excavations were resumed in northwestern Iraq, at the heart of the Kurdistan, but not in the far northern corner, which remains politically unstable.

13. The mountain Karadağ (Kharsağ), Turkey, in the eastern part of the Taurus range. More exactly in Kurdistan: 29 kilometers from Siirt, and 19 kilometers southwest of the city of Eruh. A tributary of the Tigris flows at the foot.

Clay tablet source (Mesopotamia)	*National American Standard Bible*
CBS 8383-a, col. 2**:** "the gods pray to obtain **seedlings of the earth**." CBS 8383-a, col. 2*:* "**The rivers** brought **abundance**…" CBS 8383-a, col. 2: "**The holy Tigris** and **the holy Euphrates** [formed?] the sacred scepter of the lord of breath who fixed the main wall."	**Gen. 2:**5: "**No plant of the field** had yet sprouted…" **Gen. 2:**6: "A mist used to rise… and **water the whole surface of the ground**…" **Gen. 2:**14: the rivers of Eden are named: the **Tigris**

"*Lord* [come] *from the night and our men of the drill.*[63] *Lord of the storm and of our men of the pickax. Lord of the foundation and of our men of the well-drilling. Lord of the shrine and of the well-drilling of our men, angry*[64] [master] *of the barley flour and knowledge of the plants of the earth.*[65] *God of milk and of our men of the faraway journey,*[66] *at the head of our terrace of life. Lord of the [deep?] and rapid well-drilling; Great*[67] *Šatam* [administrator][68] *of the foundation, of the well-drilling, and of the hirsute plants* [wheat]: *You had created our base of life on the rock!*"

CBS 8383-a, col. 3, lines 1-12

O'Brien also omitted this passage. Enlíl's name is not mentioned in the third column, but we know that he is meant, since he was cited just before. The use of the term *Ǧìr-zi* ("faraway journey") confirms the fact that the gods have expatriated themselves. The text also notes that their leader came from the night, which probably means from outer space, as it is also written in the first column. Enlíl is qualified as a "Great ŠATAM" ("territorial administrator"), a term that was not translated in any of the versions by my predecessors. Already in *Ádam Genisiš* (2007), before I had even begun to transcribe the tablets, I referred to Enlíl with this title.

The Old Testament books of Job and **Zechariah** (**3:**1) present Satan as a superhuman entity, an "angel" in the service of Yahweh (An, the supreme god of the Sumerians). As one of the "angelic" figures (the Anunnaki), Satan is an important "divine being" who had to account to God for his deeds and could act only at his bidding. In the *Manuscript of Adam and Eve* (National Library, Sofia, no. 433), Satan claimed possession of the Earth before Adam: "*Mine is the earth, divine are Heaven and Paradise. If you become a man who belongs to me, you will work the soil…* " This is exactly what Enlíl will require of man later in the texts. Other passages in the Bible (**Matt**. **4:**8-9) and (**Luke 4:**6) mention the possession of the earth by the devil (Satan).

There is general agreement over the fact that, originally, *Satan* was probably a Hebrew term and that it meant simply "adversary." Yet no one seems to have noticed that the Sumerian word *Šatam* also has a Hebrew homonym: *Satam*, which means "to hate" and "to pursue." We will see that

Enlíl, the *Šatam*, had an undying hatred for the human race and that he pursued them to the death (*cf*. CBS 11065-c, cols. 5 and 6).

From the text in this column we can infer the great respect that the Anunna gods had for their leader, Enlíl-Šatam. He is even considered to be the holder of the secrets of the plants, although generally his wife and his alter ego and foe, the god Enki, are referred to in these terms.

> "*[...] The abundance* [*of the gods*?], *he restored it. Our Šatam* [administrator][69] *shouted; our Šatam exulted: he offered the city his protection. He enlarged the dwelling; Oh, bird, who can overthrow you?* [His wife, Ninkharsağ, talks of her project]: *'With this building, prosperity will come; an enclosed reservoir—a trap for water—will have to be made. The good food of mine that will be produced will have to be abundant. This firm Eden*[70]*, crossed by water, will have to be irrigated by a watercourse laid out in cascades.' A great and powerful sheltered watercourse will have to spring out in front, it would increase the whirling yield* [of water] *of our lady. Oh, bird, who can overthrow you? My food that will be distributed will have to be abundant [...]*."
>
> **CBS 8383-a, col. 4, lines 2-12**

The beginning of this column is also broken off, and so this is where Christian O'Brien begins his translation. He makes no mention of the bird, although it is there (more on this later). Enlíl, the Šatam (administrator), offers his protection to the settlement of Kharsağ. He says that he manages the abundance of the gods and that he takes up the administration of his wife's (Ninkharsağ-Ninmah) project. Ninkharsağ's intention is to create a plantation with an irrigated orchard that will make the gods independent for their food. This orchard is distinctly called EDEN in line 8.

Clay Tablet Sources (Mesopotamia)	*The American Standard Bible*
CBS 8383-a, col. 4*:* "This firm **Eden**, crossed by water, will have to be **irrigated** by a **watercourse** laid out in **cascades**."	**Gen. 2:**10: "Now **a river** flowed out of **Eden** to **water** the garden; and from there it divided and became **four rivers**…"

14. Ninkharsağ-Ninmah, matriarch of the colony, seated on her throne and flanked by the two trees of Genesis.

"*The Lady of Kharsağ upheld* [her project] *with her pure words*[71] *and the wonder that her hand* [wanted to create]. *Bada* [An][72] *opposed her with his words. She wanted to speak of her clear abode, she wanted to speak of her pure abode. She wanted to speak* [of her] *elevated* [abode], *the most splendid of all. Unspeakable with the luminosity of the many fires of cedar wood* [that would be necessary]. *Her direction was not rejected [...]. Two jars* [*were poured out*] for her; [*the gods*] *poured her two large* [*cups*]*; they brought her food that she liked; they offered her a vessel. On behalf of Lady Serpent, there was an imploration*."[73]

CBS 8383-a, col. 5, lines 2-14

Lines 1 and 15 are missing. *BA-DA* ("the powerful gift") is probably an epithet for the king of gods, An (Anu in Akkadian). Ninkharsağ-Ninmah expressed her wish to expand the city. This would seem to have been a

measure to lodge the divine contingent returning hungry from the universe. Does the war continue? Nothing is mentioned about this, but it was probably the case. The Anunna gods who came to Earth seem to have been warriors, they seems to act like famished soldiers returning from the front. There is proof of this in the following lines (also, later on line 6 of the 2nd column of tablet CBS 11065):

> "*[...] [the gods] poured out many jugs from the sacred Tigris and the sacred Euphrates—divine scepter of our protector, Enlíl*. (At that time) *man did not produce anything. [two lines missing]. Toward the source of life, the divine lord, raised his eyes; on the diminished man*[74] *he laid his insistent gaze. The troops*[75] *come from the universe had not stopped; they had laid hands on the weak one. On the weak one, they [extended?] no protection at all [...]*."
>
> **CBS 8383-a, col. 6, lines 2-15**

Lines 1, 15, and 16 have been lost. This passage was omitted by O'Brien, as were the following columns. This is surprising, for the subject is an important one. It is difficult to say who is meant here owing to the two missing lines, but Enlíl or Enki seem to be preoccupied with two points:

- the weak one: i.e. the human race,
- the troops. Or rather the battalion (*cf.* note on *Zag-è* below), that arrived from outer space universe and that also seems to be attacking Earth and the humans.

The troops of the gods subdued the Earth and the human race. They make no distinction between the weak one (man) and the enemies of the Anunna. We can also say that this force also rushed towards Kharsağ, the divine settlement that was supposed to nourish and provide the new plant growth, as written in column 2. But at the time, the gods in the colony were still cultivating the plants themselves for the following reason:

Clay Tablet Sources (Mesopotamia)	*New American Standard Bible*
CBS 8383-a, column 2**:** "[At that time] **man did not produce anything.**"	**Gen. 2:5**: "… there was **no man to cultivate** the ground…"

"[...] The temple had nourished them. At that time, there was abundant satisfaction. His platform rose like an incantation; on behalf of Lady Serpent, there was an imploration. [lines 7 and 8 missing] The house [...]. My son, omen of the house. The stream of humans; the stream, because [...]."

CBS 8383-a, col. 7, lines 2- 11

The last sentences are broken off, but we still get the drift, which is that the warrior gods had their fill of food in Kharsağ at the temple. On the other hand, fear took hold of the colony. We do not know for what the "stream of humans" was reproached, as the rest of the column is missing. It seems obvious that there were many humans, and that they were perhaps even more numerous than the gods living at Kharsağ.

4. Man trespasses into the garden: CBS 8383-a-b

"[because of the ?] lord of the reserves and of understanding.[76] *The vast weak* [being], *from then on, because of the knowledge*[77] *of the great gate,*[78] *threw himself on the cultivated land*[79] *of our reserves and appropriated our rations. He multiplied and talked about our embankment. Alas, because [...] trees [...] the heights [3 lines missing]. He spoke of the many*[80] [fruit] *trees. In front of our eyes, he had taken possession*[81] *of his food*[82] *and carried it away, he toppled the trees of life*[83] *planted [by our care?], testimony of our mound [...]."*

CBS 8383-a, column 8, lines 1- 12

This column has been badly damaged. The first two lines are missing, and so Barton refers to line 3 as the first line. Starting with this passage, events seems more and more difficult. In spite of the many missing parts—and as will be corroborated later—we can make out that the god of understanding, Enki, may have let the humans enter into the food reserves of the gods, which consisted of their fruit trees and plants. The infiltration of man into this forbidden area was made possible because he knew where the great gate to the settlement was. Under the horrified eyes of the colony, man violated the reserves and plundered the divine fruit trees, which were called "trees of life." What we read in the Bible was no invention, but blatant plagiarism.

Clay Tablet Sources (Mesopotamia)	*New American Standard Bible*
CBS 8383-a, column 8**:** "(M**an)** stood up in our reserve and appropriated our rations… He spoke of the **many** (fruit) **trees**… He had taken possession of his food and **carried it away**, he toppled **the trees of life**…"	**Gen. 2:**9: "The Lord God caused to grow … the **tree of life** in the midst of the garden…" **Gen. 3:**2-3: "But from the **fruit of the tree** which is in the middle of the garden,

	God has said, 'You shall not eat from it or touch it.'"

CBS 8383-b, columns 9-15

"*[...] favor*, (the lady) *in charge of the storehouse*[84] *had proclaimed. She had erected the solid abode. Her comfortable* (elevated) *niche*[85] *was favorable; she had chosen it for the prince. May the joy of life be great, like a profusion! From his cohabitation with Lady Serpent, he* (Enlíl) *had brought into being the great and strong ibex whom he ordered to guard life [...]*."

CBS 8383-b, col. 9, lines 2-12

The first line of this column has been lost. We find the usual proclamations praising the might of Kharsağ and the happiness that it brought. In lines 11 and 12, it is written that Enlíl posted ibexes around the colony as protection—probably against the humans! Any shepherd knows that rams can protect large tracts of land and attack trespassers.

In the biblical and rabbinical literature, this ram became a *Kerubîm*, a word derived from the Akkadian *Karibu* (lit., "the one who communicates [with the gods]"). In Assyria, a great winged bull called the *Kerub* flanked and protected the entrance to temples and palaces. This word was eventually taken over in the Hebrew as *Cherubim*, the term for angels whose mission was to protect and watch over life.

Clay Tablet Source (Mesopotamia)	*New American Standard Bible*
CBS 8383-b, column 9*:* "(the lord of the Breath) gave being to the great and strong **ram**[86] to **watch over life**…"	**Gen. 3:**24: "… and he placed at the east of the garden of Eden **Cherubim**… to **keep** the way of the tree of **life.**"

"*Light of the city—in the light of the city, they found themselves. Darkness of the city—in the darkness of the city, they found themselves. The people of the city—among the people of the city, they found themselves. Each time there was joy, our lady was strong. Oh, sanctuary of the realm of Enlíl, every time there was joy, our lady was strong, our god was just. Urudu* ["the lord of the metal"][87] *spoke with Dauru* [Lord An][88] *[...]*."

CBS 8383-b, col. 10, lines 1-14

The plural form used at the beginning of the column probably refers to the humans present on the outskirts of the settlement. The humans encroached on divine territory and infiltrated it dangerously.

Urudu was one of the many names of the god of wisdom, Enki, who was also considered a worker of metal or bronze, or even a bronze figure. The word *Urudu* was generally used by the Sumerians and their gods to refer to metal and bronze. Barton mentions many qualifying epithets for Enki, such as *Urudu-nağar-diğir-e-ne*, "the carpenter of the bronze of the gods," or "worker of the metal of the gods," or *Urudu-nağar-kalam-ma*, "the worker of the metal of Kalam" (*cf.* CT. XX IV).[89] The rest of the text is missing; in it, Enki and An probably discussed the necessity of burning part of the plantations for the reason displayed below:

> "*In front of the great lord An, the great lady of Enlíl, the lady of Kharsağ—the exalted one—spoke: 'Let us incinerate the seven kinds of pests* [thanks to] *the great cedars. My receptacle is good to burn* [them], *in the middle of the square of the Dragon.*[90] *Great canals, the mighty flow of a great water must be brought to our young plants, and the mighty flow to the trees*.' *[...] to restore [...]*."
>
> **CBS 8383-b, col. 11, lines 1-16**

For a certain reason yet to be determined, queen Ninkharsağ ordered the burning of the trees that seemed to have become contaminated. The bottom part of the column is unfortunately lost, but we understand that the gods had to restore something, probably their garden. In order to do this, a decision was taken to deviate the water and dig other canals to irrigate the new plantations that urgently needed to be cultivated, for the colony had to feed it inhabitants, as well as the troops from space already mentioned.

> "(Enki), *the divine constructor*[91] *of the garden, commanded the destruction with a great fire of the infection that had flooded the plantation with the trees of great understanding*[92] *of the goddess of the mountain of the storehouse,* [and to do this] *just before sunrise. He* (Enki) *spoke of our mother, of our lady, the faithful, our radiant goddess, of her ineffable splendor and of her kindness! Our food came from our lord*[93]*: he talked about the grain that grew, the wheat that was plenty, our radiant land and its solid fountain*."

CBS 8383-b, col.12, lines 1-11

In the first line, the word *Sar* ("garden") is clearly inscribed, and this definitively connects our text to the Garden of Eden in the Genesis account! The infection affected the plantation with the plants and trees of understanding, probably trees with healing virtues. Enki, or Enlíl (it is impossible to tell who speaks here), talked about the grain, the wheat that the gods may have brought from their own world, and also the water for the garden. All of this had to be restored as soon as possible.

I want to decompose the next four lines phonetically because the information they contain is so important, and also because my predecessors, in particular Christian O'Brien, do not seem to have understood them. Since he does not mention mankind in this passage, this is probably what kept him from understanding it.

"*Gašan-me lú lam-dal-kur-kim* sig_9 *an-*^{d}*sá-sá-e Zag-Zag-ğìr an-*lah_4 *šu-*sig_9 *šika-til an-gi.*"

CBS 8383-b, col. 12, lines 12-15

I will now decipher these four lines and give you a taste of how ancient Sumerian is translated:

Gašan [= lady] - *me* [= our] - *lú* [= man] - *lam* [= multiply, grow luxuriantly] - *dal* [= far] - *Kur* [= mountain] - *kim/gim* [= to make, create, realize; like, similarly, in place of] - si/sig_9 [= to stand, rise] - *an* [= divine, heaven, full] - ^{d}*sá-sá* [= great divine council] - *e* [= irrigation ditch, embankment, butte] *Zag-Zag* [= boundary, territory, limits, edge] - *ğìr* [= foot, path] - *an* [= divine, heaven, full] - lah_4 [to sack, take away, loot] *šu* [hand] - si/sig_9 [= to stand, rise, be straight] - *šika* [= sherd, peel] - *til* [= pluck, cease, destroy, totally] *an* [= divine, heaven, full] - *gi* [= vessel, reed, vessel made of reeds].

Which means:

"*Oh, our lady, man is multiplying far from the mountain! Like us* [or in our stead], *he has stood on the mound of the Great Divine Council. His foot has been set on our mighty territory, he has plundered it with*

full hands. He has stood on the peels [of fruit?]*; he has picked full vessels made of reeds [line missing]*."

CBS 8383-b, col. 12, lines 12-15

This passage confirms what is written in column 8 of CBS 8383-a (lines 1-12), in which it is said that man entered the territory of the gods in order to pick fruit. Here, it is pointed out that he not only ate them on the spot but also carried them off in reed baskets—very likely to feed the members of his community. The arrival of strangers inside the divine colony created a further major problem, as we will soon see.

15. It could be that this Akkadian seal in the Louvre depicts the scene described in CBS 8383-a (col. 8, lines 1-12) and CBS 8383-b (col. 12, lines 12-15), in which man plunders the garden belonging to the gods, referred to as a park with "trees of life" and "great understanding."

5. The contamination of the garden: CBS 8383-b-c

The episode of the contamination of the garden and of the gods is not to be found in the canonical Genesis account, but it has elements that were re-used in the Bible, as we will see.

> "*A bowl of libations was poured out by Lady Serpent at the great shrine. A feverish offering was made to Enlíl's realm; Enlíl was struck by the illness! The foundations of the lofty shrine were struck by the illness! Enki of the niche of knowledge*[94] *was struck by the illness! Oh, feverish offering of Enlíl! Oh, realm of Enlíl, you have fed on abundant nourishment, you have drunk abundant water, while this luxuriant wealth is in our storehouse, this storehouse whose door-leaf*[95] *you have not mentioned! Yet the measuring vase for the provisions*[96]*; our water and our property were approached by the human one!*"
>
> **CBS 8383-b, col. 13, lines 1-15**

The entire colony fell ill. The reason for this is given in the last line; humans approached Kharsağ's water and trespassed on the land of the gods, and so into the garden, with its fruit and vegetables, etc. It is like in the days of the Spanish Conquistadors, when they contaminated the Amerindians that they encountered in their campaigns and explorations. Two centuries later, in 1764, Jeffrey Amherst, commander-in-chief of the British armies on the North American continent, used smallpox as a biological weapon, infecting the blankets they distributed to the Indians. Yet another century later, Confederate forces contaminated entire tribes in the same way. It is easy to imagine that humans also carried "dormant infections" (viral or bacterial), germs against which the extraterrestrial colony was not yet immune. From this episode, we know that the gods came from far away, furthermore they had not had any contact with humans before. This is an important point, for it would be strange for the Sumerians to have been familiar with this disease and still mention it in one of their literary works.

It is said that Enlíl did not mention the door, which means that he had been

able to keep the secret—unlike Enki. This is a subtle way of denouncing the latter's betrayal.

> *"[...] Enlíl declared: 'the source*[97] *of the illness will be repelled from the face of the land. Protection will triumph! Enlíl speaks of the inflammation* (that had spread to) *the divine embankment. Protection will triumph! In Eden, our property, we have to burn the juniper trees.* [98] *Our advantage would be to burn our production because of the* (opening of the) *door leaf. In Eden, we must cut down the juniper trees. The great sword, devourer of beef, our fortress has it in its possession, it is our knowledge. From Enlíl's shrine,* (lord Enlíl), *with his* (firm) *gaze, ordered the reduction of the source of the inflammation and the rationing of those who were bed-ridden. Our great* (weapon) *of bronze, our knowledge, will persecute him.*[99] *The bird discovered the sown field [...]*."
>
> **CBS 8383-b, col. 14, lines 2-15**

The word EDEN appears twice in column 14! It seems that Barton did not understand this passage: he probably didn't catch the fact that the gods had to burn what had been contamined in order to heal themselves. For his part, O'Brien was able to guess at the general context, but translated the term *Za* [ZAG], a contraction of *Za-ba-lum* ("juniper," "possession"), as a possessive article instead of as "juniper." Because of this he deduced that the gods had to burn meat from now on to keep from falling ill, thinking that they usually ate raw meat, and so translating the particle *Níğ* ("treasure," "property") as "food." Somewhat later (columns 14 and 18), the respective weapons of the gods and man are mentioned, forcing O'Brien to translate *Gud* with "meat" instead of "beef," so that his hypothesis still works.

Ever since remote antiquity, the juniper tree was known for its many medicinal properties. In the Middle Ages, for example, it was burned in the streets during epidemics of the plague and cholera. All manner of illnesses involving the stomach, fever, liver, and chest pain were treated with juniper. The juniper tree is native to both Africa and Asia, and so also to the Taurus mountains, where I presume the settlement of Kharsağ was located since the publication of my book by 2007.

It is also written that the gods had a great sword that could cut beef in two, or infected fruit trees that had to be burned immediately. At the end of the

column, we come once again across an enigmatic bird (see also col. 4) that flies over the divine colony, as if to watch over it. This aerial presence is rather uncanny, and since there will be mention later of flying craft that belong to the gods, I would assume that this was a type of flying vehicle used by the gods to keep the humans under surveillance from above. The Sumerian word for the field to be observed is *Gán*, a word that also exists in Hebrew and means "garden." This word is used in the Book of Genesis for *Gan-Eden* ("the garden of Eden").

Clay Tablet Sources (Mesopotamia)	*New American Standard Bible*
CBS 8383-b, column 14*:* "**Eden** is the property of the gods…"	**Gen. 3:**8: "The Lord God planted a garden [*Gan*] in **Eden**…"

> *"[…] Lord […] property (?) […] for Enlíl, the prince. Enlíl was struck with illness! Fate[100] had had taken him! Fate had taken him! When Ninkharsağ, from the nursery[101] of Lord Ninurta, regained her rights, she pushed away day and night and widened the water* (courses). *The bared animal from the outside,[102] [enveloped] in dark clothing[103]; the animal, the animal! He had pronounced* (the name) *of our border, he had seized it! He stood up by four times, he had forced entry [by four times!] […]*."
>
> **CBS 8383-b, col. 15, lines 1-15**

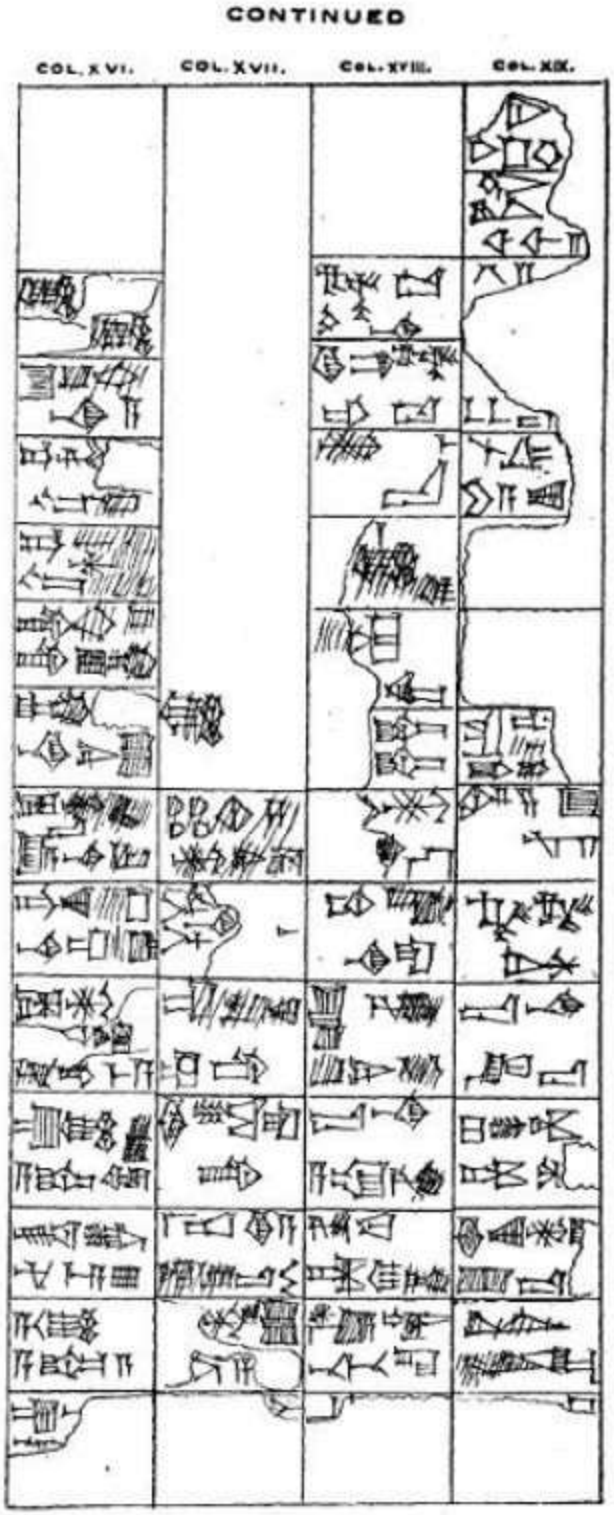
It is written that Ninurta, son of Enlíl and Ninkharsağ, was a nursling at this time. This is a very important detail, for this is the only Sumerian text that mentions Ninurta as a baby, which confirms my assumption that these texts collect the very earliest mythological writings telling of the genesis of the gods on Earth. The procedure used by the matriarch Ninkharsağ to "*eliminate day and night*" seems to involve a kind of magic. The sentence remains enigmatic, and it may mean that Ninkharsağ was the first to be restored to health thanks to her knowledge of medicine. The fact of having to "*widen the watercourses*" may mean that the water had to be renewed in order to purify the premises as written in column 11.

The animal mentioned immediately afterwards must refer to man, as these

texts seem to confirm. We will see in what follows that man is described a number of times as having dark skin and being unclothed at first. This is important, too, for it confirms that these events took place during ancient times, long ago before the writing down of these tales. Indeed, dark-skinned people were not present in Northern Mesopotamia when these tablets were inscribed. There were Semites—those of Akkad—but no Africans! We would probably have to turn the clock back several hundred thousand years in order to find traces of Africans in this region.

That human beings are referred to here as being animals is both surprising and disturbing: the word used is *Ug* (Akkad. *Umâmu*). In the section on the Creation, I already mentioned the fact that the Sumerian term *Á-DAM* ("animals," "beasts," "herds") had the same meaning. The Akkadian equivalent is *Nammaššû*, which can be phonetically decipher into the Sumerian *Nam-maš-šû*, which literally means the "half-portion on duty" or "half-portion (bearer) of responsibility," or the "half-portion (bearer) of the fate" of the gods.

The Sumerian gods also seem to have suffered from xenophobia, as will sadly be confirmed in what follows. No wonder that the experts in Assyriology were in no hurry to realize new official translations of these texts.



CBS 8383-c, columns 16-19

"*[2 broken lines] Sickness [...] sickness [...] it spread, it completely encircled us*[104]*: man*[105] *was* (like) *a stream.* (Enki) *the hero of life, the god of fruit, the hero of life, the god of fruit, poured a double portion of an alcoholic beverage; he carried*[106] *man*[107] *away* (so that he would) *stay at the border!*[108] *Oh, our holy mother, go and govern the stream of carnivorous man*! (May) *the might of your garden be restored* (of the presence) *of man!*[109] *Our mother, holy lady, is there no power with you? To expulse the illness, we pray insistently! In our enclosure* (may) *there no longer be fever! The source of the illness, the fever expells it… [some 8 lines are missing].*"

CBS 8383-c, col.16, lines 3-15

Enki, the master builder of the colony and guardian of the fruit garden, set out to make a healing potion. He was generally regarded as a friend of the humans and fraternized with them. Being more resistant to the infection than his fellow-colonists, he was quickly back on his feet. He was given the mission of bringing man back to the border. This is further proof that he had a special relationship with the humans. The matriarch was asked to restore order in the colony, even if this meant resorting to magic.

"*[...] the sickness [...] four [times] our foundation was approached. The priestess [...] the man [...] the priestess cried out [...]* [Enki], *the lord of knowledge and of copper, from his dwelling, made and measured the alcoholic beverage while the sickness still ravaged the lofty abode, while Ninurta was struck* [by pain] *like a slave and he cried out in the shrine* […]."

CBS 8383-c, col. 17, lines 8-14

There are many pieces of the tablet broken off at the beginning of this column. Luckily, the number of times that the garden was attacked—four—is recalled in line 9, at the bottom of column 15. Enki, the lord of knowledge and metal, prepared the remedy.

"*[...] Do not let* [him] *come, do not let man appear! His leap is as firm as that of a wild steer [...] sickness [...] the earth. Oh, divine lady [...] speak [...] them, [established?]* [our] *city. Do not let man inundate our land of abundance! Our reed boundary should be strong*(er)*, its solidity against man will be completed. May the reeds be* (more)

numerous! Oh, divine lord, ram of life [...]."

CBS 8383-c, col. 18, lines 3-14

Once again, we have a record of the fear of man in clay. Apparently the first protective wall around the city was made of reeds. The boundary that separated the realm of the gods from that of the humans had to be fortified by adding more reeds. We shall see farther that a wooden stockade was finally built.

"*[...] When* (?) *you construct the entire fence.*[110] *The human is strong, his eyes see [in the direction] [...] the flame. You separate the mound*[111] *[so that?] our source of knowledge [is not] cast out!*[112] *[two lines missing] the deep abyss for a libation cup [...] May our fear be under your control, Oh, lady who has the great responsibility of our vegetables!*[113] *Oh, when man comes, the lord of knowledge* (Enki) *takes him away! May our grain spread, may it grow, may its production be great! May our land of knowledge keep watch.*[114] *The human says*: *[...]*."

CBS 8383-c, col. 19, lines 1-14

This foundation document ends here. The damaged parts are unfortunate, and we will never know what man said at the end of the text, since column 20 is missing. It could be that this lost column dealt with the behavior of the humans confronted with the presence of the foreign "gods." Be that as it may, it does tell us that human beings had the ability to speak, as will be confirmed further on. Enki's never-ending mission was to deal with the humans and, if necessary, to bring them back to the border. He seems to be the only member of the colony to have had a special relationship with humans. This may have to do with his genetic mother, Nammu, who does not appear under her real name in these tablets. Other documents tell us that she was familiar with the complete human genotype, which leads us to suppose that she may also have had contact with humans.

This first set of tablets CBS 8383 make it known that—as Genesis also tells us—man indeed committed a sin: he trespassed into the territory of the gods and made off with forbidden food from the divine larder known as EDEN, where the "trees of life" were planted. In this way, the humans caused a severe epidemic among the colonizers. This somewhat embarrassing episode was omitted by the writers of the biblical Genesis for obvious reasons of dogma: the Judeo-Christian God does not have a body, and so cannot fall ill. This reprehensible violation by the humans not only imperiled the colony, but

also the Anunna warriors who regularly returned to Earth for food and supplies.

There is no trace of the biblical Serpent so far, only a reference to the matriarch Ninkharsağ, one of whose names was "lady Serpent." Nor is there any trace of a revelation that the Serpent would have made to the humans, thus causing the "Fall of Man." Before this issue could appear, the humans had to consolidate their relationship with a certain Enki, the builder of the settlement of the gods and overseer of the garden.

6. Man's servitude in the garden: CBS 14005-a-b

This clay tablet is inscribed in Old Sumerian on the front and the back, and includes many Akkadian signs. Unlike the previous document, the text is intended to be read horizontally.

In 1915, The Assyriologist Stephen Langdon published a translation of this new tablet in *Sumerian Epic of Paradise, the Flood and the Fall of Man* (Publications of the Babylonian Section vol.10, no.1, University of Pennsylvania Museum, Philadelphia). Barton's translation, which came out three years later, is quite similar. Neither Langdon nor Barton had noticed anything particular, apart from a new version of the Creation and the beginnings of mankind. Langdon concentrated on the text titled *Enki and Ninhursağ*, in which he was sure he had found all the elements involving the myth of Paradise and man's fall. The story of his discovery was printed in *The New York Times* on August 15, 1915 and caused a sensation. After Langdon's death in 1937, the Sumerologist Samuel Noah Kramer reworked this text in 1945 (*cf.* "Enki and Ninhursağ—A Sumerian 'Paradise Myth'," *Bulletin of the American Schools of Oriental Research*, 1945), claiming that there was nothing to get excited about and that Langdon's enthusiasm for this text had been exaggerated.

There are other, fairly similar versions of the text that I am about to present in my own translation. In particular, I would mention the version translated in part by Kramer and titled *The Debate Between Sheep and Grain*, and published in the book that he co-authored with Jean Bottéro.[115] According to the Assyriologist Bottéro, at least seven more or less similar texts dealing with this topic are known[116]. I have counted quite a few more, just in the collection of the University of Pennsylvania[117].

The version catalogued under no. CBS 14005 that I am about to discuss is complete (56 lines), but much shorter that Kramer's version, which runs to about 193 lines. Kramer seems to have translated only 42 lines in the abovementioned co-publication with Bottéro. These two clay tablet versions are rather different in the sense that the text used by Kramer focuses on the development of the cultivation of grain by the gods, while CBS 14005

mentions this topic only at the beginning and then goes on to concentrate on the human species and its role among the gods.

The entire reverse side of this tablet repeats the events already recorded in the CBS 8383 tablet series, with the addition of new elements and episodes that are even farther removed in time. The Sumerians liked this kind of repetition because it helped readers to memorize the mythological facts considered as belonging to their own history and the origins of humanity.

OBVERSE

[a] Omit, mistake of scribe.

CBS 14005, side a

"*At Kharsağ, where Heaven and Earth met, the celestial assembly of the great gods—the Anunna of the storm*[118]*—the many who had just been created*[119] *by the father* [advanced]. *The omen of the goddess of grain*[120] *had not yet come and the grass was not yet green. Takku* (the goddess who commands the foundation) *had not yet created the land of Kalam* (Sumer) *and the water* (of Kharsağ). *The foundation had not yet been filled in by Takku. The ewes did not bleat, the lambs had not yet given birth, the donkeys did not yet have any descent*."

CBS 14005, side a, lines 1- 7

Time again to turn the clock back: at the time when the Anunna arrived on Earth, nothing existed, as it is also written at the beginning of the second chapter of Genesis. These gods had not yet created anything on the planet for their survival. At the beginning of the tablet, it is said that the Anunna had just been created by their father, the god An, hence their name: A-NUN-NA, "the princes of the father," or "princely progeny."[121] In the clay tablet texts, An is presented as a great geneticist, a maker of clones, as his son Enki would also be. This passage is related to the *Enûma Eliš*, which we discussed before and which gives information about the creation of the various gods before the cosmic battle when occurred the pursuit of their queen Tiamat into our solar system.

Line 3 mentions the presence of the goddess of grain (Ezinu), who probably corresponds to the goddess Nisaba, "the goddess of rations and of grain," and who will be discussed at the end of this book. Nisaba is generally considered to be the daughter of Enki, or even the double of her mother, Nammu. In any case, she was a member of Enki's clan.

"*The wells and the irrigation ditches had not yet been dug, they had not yet been created for the donkeys and the cattle. But the omen of Ezinu* (goddess of grain)*—the isolated saint—her herd was at her side. The Anunna, the great gods, had not yet arrived. There was no Šeš grain yet, which grows in thirty days. There was no Šeš grain yet, which grows in fifty days. The small grain, the grain of the mountain, the feed for the cattle did not exist. There were no properties or dwellings. The goddess who commands the foundation had not sown the grain and the wall had not been erected. Together, with Ninki, the lord* (Enki) *had not yet engendered* (men)."

CBS 14005, side a, lines 8-17

The listing goes on. We learn that the gods had knowledge of plants that could be harvested in thirty or fifty days: the goal was a quick yield in order to feed the colony and the hungry troops from the heavens. It is said that Enki had not yet been given the order to create the new humanity that would be at subordinated to the gods. Ninki ("lady of the earth") was the name given to the women in the colony who were associated with Enki, not to say his presumed consorts. Among the Ninki was Ninmah-Ninkharsağ, who would become Enki's partner after her relationship with Enlíl. Mamitu-Nammu, Enki's mother, the great geneticist of the colony, also had this name. It is probably she who is referred to here under the name of Ezinu.

As Enki's mother and having extensive knowledge in the field of genetics and the Earth Sciences, Nammu was a goddess much feared by the colony. She was seldom referred to by her whole name, a sign of supreme abnegation. The Sumerian term SAĞ-BA ("anathema," "curse") has an Akkadian counterpart, *Mâmîtu*. We will find out later why she had been cursed. Otherwise, the presence of Ezinu (Nisaba) in line 10, where she is described as an "isolated saint," would be a confirmation of her identity with Enki's mother—Mamitu-Nammu, the goddess of knowledge who was to some extent rejected by the colony.

16. Clay seal from the city of Mari (Damascus Museum, Syria; M 2734). From left to right: Enlíl, Ninkharsağ-Ninmah, Enki, and his mother, Mamitu-Nammu. The two women clearly embody the two Trees of Eden. Ninkharsağ holds the knowledge of life and death, while Enki's mother holds the knowledge of immortality through her mastery of the science of genetics. Enlíl brandishes a spear that designates him as the chief warrior of the Anunna. Enki sits on the throne of the Abzu, from which flows the primordial terrestrial water that nourishes the two priestesses by means of two turtles, the supreme symbol of Enki and of immortality. The two vertically aligned stars in the middle compose the archaic cuneiform sign for *Mulmul* ("Pleiades"), the home of the Anunna gods and the place where the war broke out that forced them take refuge on Earth.

"*The lord of anger and of agricultural production*[122] (Enlíl) *had come in the capacity of splendid director, he had come with his military force.*[123] *The human species, the people of the flint,*[124] *he produced them (like a) stream of noble slaves.*[125] *He had not provided for any food or sleep for them; he had not provided for clothing or dwellings for them. The people crawled in their dwellings on all fours, they ate grass with their mouths like sheep. The moving water of our gardens, [... and our] rain [water], they drank it and* (so) *impregnated*[126] *the inflammation.*[127] *In those times, our lords cultivated our plants [...].*"

CBS 14005, side a, lines 18-26

The new elements introduced here are interesting. It is written several times that the lord of anger, Enlíl, had come with a "military" or "expeditionary force." This is further evidence in support of the hypothesis that I advanced starting with my first book: namely, that the Anunna gods were warriors who had come to Earth because of a conflict that broke out in the Pleiades system.

In his 1985 translation, Christian O'Brien remarked about this passage that it was the Anunna gods, and not the humans, who were lacking food, yet the term "Anunna" does not even appear in this excerpt. Similarly, he mentioned the presence of humans, but did not talk about them in terms of slaves, but only as individuals who were being "helped" by the gods.

For his part, George Barton said that the humans were subjected beings, but refrained from translating the term *Erim* ("slave," "worker"). None of my predecessors mentioned the fact that there humans were people of the *Zú* ("flint"), and so prehistoric people. This is no mean discovery.

It is also written that the prehistoric men were created anew by the gods. This means that there were two types of human beings:

- a "wild" humanity that already existed when the gods arrived,

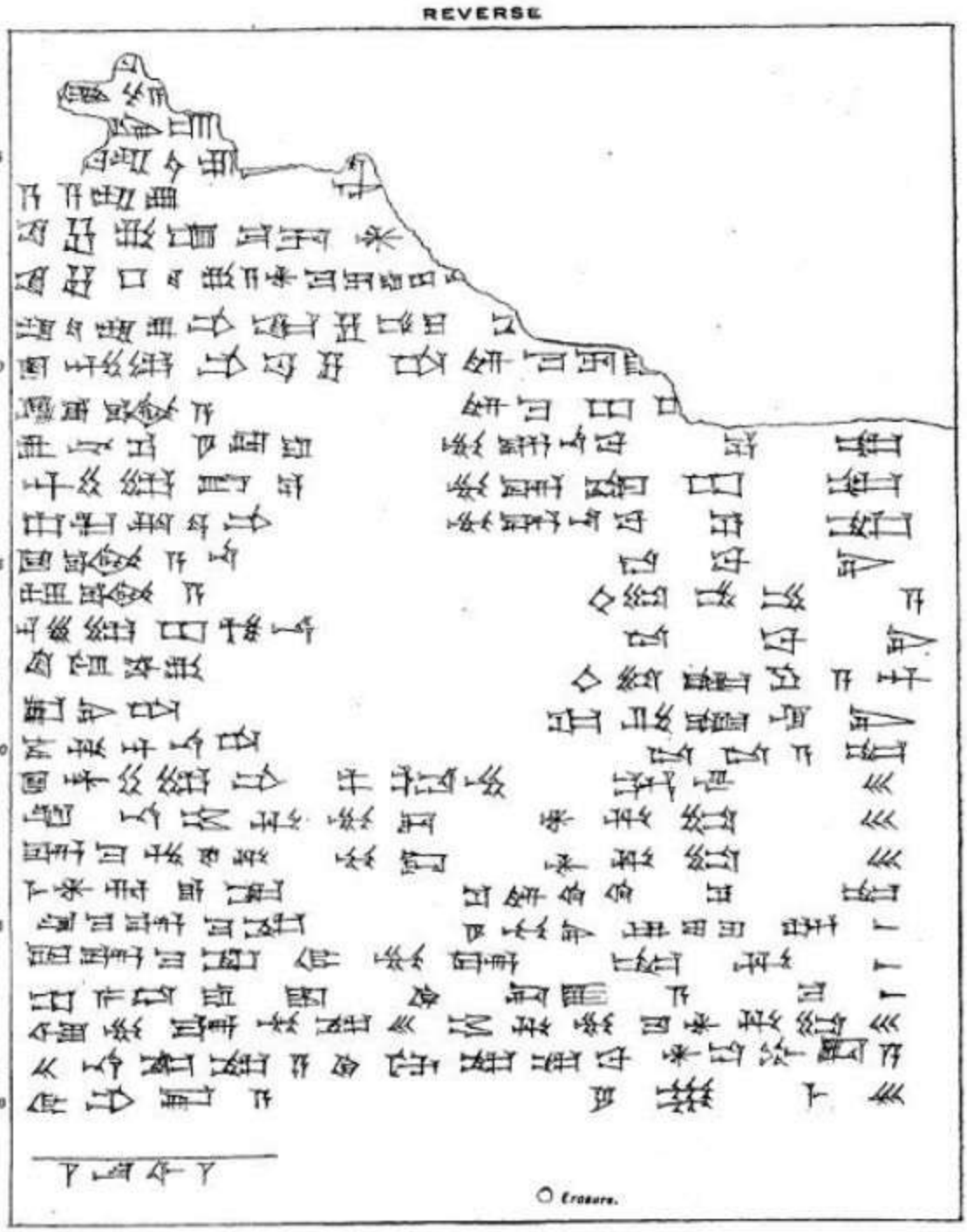
- a new humanity subservient to the gods, but that seems initially to have co-existed with the "first" humanity.

Many texts on clay tablets—such as *Enki and Ninmah* (AO 7036/BM 12845) or *Atrahasîs* (K 3339 and K 7816)—mention the genetic manipulation of the human race. Modern science has recovered this knowledge only in the last few decades. This topic is not discussed explicitly in this series of tablets, but only suggested. This information allows us to consider the possibility that the gods created a new human species (probably Homo sapiens), starting from the semi-primate that already existed on Earth (Homo Erectus), or even

Neanderthal Man, who was already more "human." The very first specimens of Homo sapiens found have been dated to between 200,000 and 250,000 years ago, which implies that the Sumerian gods arrived on Earth between 250,000 and 300,000 years ago. This means that the tablets relate events that took place at that time. Impossible, some will say, and I can understand their skepticism. Yet this is not all that surprising if we take into account the fact that an oral tradition was passed on for nearly 80,000 years by the Hopi (see introduction). In addition to this, metal artifacts have been found that were tens of thousands, and maybe even hundreds of thousands of years old, if not more (*cf.* the archaeological discoveries mentioned in the next chapter). Such objects would mean that the Earth was populated by several terrestrial or non-terrestrial civilizations prior to the events related in these tablets.

In the document that I have just presented, the new human specimens appear to have been the victims of much neglect: they crawled on all fours, ate grass, went about unclothed (as written in **Gen**. **2:**25). Enlíl had forgotten to provide for them! Some details are missing at the end; the difference between the original humanity and the future race of workers is not clear. All we know is that the humans contaminated the garden, particularly because of their access to the gods' drinking water and because they touched their plants, as stated in CBS 8383.

The last lines on this side (27-29) have unfortunately been broken and lost.



CBS 14005, side b

"*[...] [In those times?], father Enlíl [...] [talked?] of the human species [...] [rations] of Enki [...]. Father Enlíl [said?] [...]*: *The Dukù* (the sacred mound)[128] *stupefies* (man); *he is the gift who protects*[129] *the gods!* […] *Let us preserve the great Dukù* (mound of the metal),[130] *source of the gods, our gift that protects our retreat [...] Enki and Enlíl had rounded up the cattle and wanted to build their structure forbidden* (to man). *From then on, they founded it. The cattle pen of Ezinu* (goddess of grain) *and the holy rations would offer the herd a protection against the rain that strikes [...]. They had penned the herd inside a stone wall [...]*."

CBS 14005, side b, lines 2-11

Christian O'Brien mentions neither the humans in line 4, nor the Dukù mountain in lines 7 and 8. This passage presents an anxious Enlíl who talked with Enki about the humans. Enlíl did not want man to come near the mountain. Since the particle *Kù* also means "metal," the sentence "*Let us preserve the great Dukù*" in line 8 has a double meaning: it is also "the mountain of the metal," since the gods were knowledgeable in metal work—a secret guarded by Enki. This knowledge protected the gods and their retreat. At the end of the passage, Enlíl and Enki corralled their cattle and attended to the details of the project...

Ezinu (the goddess of grain) is mentioned here again. We have seen above that she was identical with Nisaba ("the goddess of the supplies and of grain"), i.e. the double of Enki's mother. Was she occasionally present at Kharsağ, or was this only an evocation of her knowledge of grain and cattle through her son Enki? We cannot be sure.

"*The plants overflowed the ditch of the storehouse of our mother.* (Our mother) *had bound the population of humans*[131] *with an oath so that she would distribute the lots*[132] *of our embankment. From the fields*[133] *of our embankment, she spoke to the multitude* (of humans) *in the language of the shrine.*[134] *The spirit of the plow turned the earth into clods. Our herd, our population of humans had to distribute the lots*[135] *of our embankment. In the sheep pen, man accomplished his service*[136] *and offered us* (the tithe)*! In the sheep pen, the shepherd appeared among the cedars and the weaned children.*[137] *From the*

shrine of Ezinu (the goddess of grain), *man accomplished his service*[138] *and offered us* (the tithe)*! The earth was luminous and green, she provided much joy*."

CBS 14005, side b, lines 12-18

Once again, neither O'Brien, nor Barton brought up the subject of the humans mentioned in this section, and this makes for a considerable difference in their translations. Starting on line 19, Barton takes the presence of humans or of mankind into consideration until line 30, which marks the end of the tablet.

This part of CBS 14005 is very important, because it stipulates that the human species—probably a genetic creation of the gods—use to work in the colony. The great Ninkharsağ-Ninmah "bound the multitude of humans with an oath," so that they would labor for the gods. Ninkharsağ communicated with the workers in *Eme-èš* ("the language of the shrine"), which means that she talked with them in a dialect that had been especially invented for them, as will be confirmed later.

"The herd of humans accomplished its service in the sheep pen while the shepherd Enki performed guard duty." According to this text, and unlike the biblical account, man did not live in Paradise; far from it, he lived in a sheep pen where he was made to toil like a beast.

If Eden was not Paradise, then why did the legends identify this place of servitude with it? The answer comes from ancient Greece. The first known complete version of the Old Testament was the *Septuagint*, which was written in Greek in Alexandria between 282 and 265 B.C. by Jewish scholars from the Kingdom of Judah. Naturally, this Hellenized text implies the existence of oldest material written by Jews during the Babylonian Captivity that has unfortunately been lost.

The word "paradise" comes from the Greek *paradeisos*, which originally meant a "closed pen for wild animals," a term that came to mean "garden" during the Hellenistic period. Like the Judeo-Christian tradition of the Old Testament, Greek mythology also mentions a "Garden of the Hesperides" with miraculous apple orchards. The Greek word *Mêlon* refers to "round fruit," more specifically to apples, but can also mean "sheep." The Sumerian gods watched over their fruit, and also over the human beings, which they considered a herd of sheep. In an earlier passage, we saw that humans were identified with animals (CBS 8383-b, col. 15). The Sumerian word was Á-DAM (Akkad., *Nammaššû*), which, when it is decomposed phonetically,

becomes *Nam-maš-šû*: "the half portion on duty" or "the half-portion (bearing) responsibility," or "the half-portion (bearer) of the fate" of the gods.

The first-century Greek historian and chronicler Diodorus of Sicily wrote that the divine garden of the Hesperides was the place where the gods' sheep were kept. In spite of that, the Judeo-Christian tradition maintained the idea of apples and Paradise rather than of a herd of sheep and a pen for wild animals, probably for reasons of "correctness." The Garden of Eden may have been a Paradise for the gods, but certainly not for humans!

Ann Druyan, author and widow of Carl Sagan, wrote about the garden of Eden in a magazine article published in November-December 2003: "*It is a disconcerting fact that Eden is synonymous with Paradise, although, if you think about it, it was a high-security prison with 24-hour surveillance. It was a horrible place. Adam and Eve had no childhood, they woke up as adults… They had no mother, never had one… Their father was a terrifying, disembodied voice that was furious with them from the first moment of their awakening.*"[139] Now we know why.

17. On this Sumerian frieze found in the city of Ğirsu, humanity is depicted in the form of animals, some with horns. In the mind of the Sumerians and Akkadians, the gods considered primitive humanity as a form of animal. One of the Sumerian terms designating animals or herds was Á-DAM.

The entire last part of this tablet is very important, as you will see from my translation below, which is followed by a transcription of each of the lines

with the translation. At the end of this chapter, you will find a table comparing the biblical accounts and the clay tablets.

> "*From our fields the slave provided us with life and abundance* (or plenty). (For) *the children of tin* (or of the Heavens), *man went, back and forth; Alas for him! The herds of the pens of Ezinu* (the goddess of grain) *multiplied. The foreign man named and counted them a great deal. He stayed at our assembly. He was the powerful and high omen among the numerous cedars. He stayed in the land of Kalam, the region of life. He was the powerful and high omen among the numerous cedars. We, the gods, we changed him, we made him. We approached him and told him to stand up in the clay (or mud). From the land of the throne, (in the) land of Kalam, this one bore witness to our reserves and to our abode. He was the abundant sheep, the people of the shrine. In favor of Kalam, the black being, the one whose name is 'people' had taken an oath in the shrine. The captive had been led to the retreat close to the breast* (of the mountain?), *in the placenta of the earth, the place of rest, source of the land of the shrine. Thus, the people spoke and bore witness. The unique one bore witness, he had taken an oath in the name of the chariots of the heavens that sojourned among the many cedars. They were two. Everywhere, man was making noise. His wife accomplished her high service by picking the provisions* (of the gods). *Alas, she accompanied him! The black herd of the fields. Alas, he was neglected and subdued for us*."
>
> **CBS 14005, side b, lines 19-30**

Now, line by line:

> Line 19: *Gán*[140]*-ni-ta-sağ*[141]*-zi-íl-la-ni*
>
> *From our fields, the slave provided us with life and our abundance* (or plenty).
>
> **CBS 14005, side b, line 19**

Eden was indeed a place of abundance and plenty, but it was intended for the gods, not for humans, who were only slave labor. In Sumerian, the word *Sağ* can mean a "slave," a "man," a "servant," and a "head." Here, the head is understood in the same sense as today, when we speak of so many "head" of cattle in a herd. Man was no better than a beast of burden.

> Line 20*: Dumu-ğál-anna*[142] *na-ta-rà-rà*[143]*-a-ne*[144]
>
> (For) *the children of the Heavens, man went back and forth; alas,*

for him!

CBS 14005, side b, line 20

Alas, the newly-made (i.e. uncontaminated) worker went back and forth to feed the gods, probably between the garden and the shrine standing on the heights.

Line 21*: Šurim-Ezinu-bi pa-e mu*[145]*-ğir*$_5$*-un*[146]*-ág*[147]*-eš*

The herds of the pens of Ezinu (the goddess of grain) *multiplied. The foreign man named and counted them a great deal.*

CBS 14005, side b, line 21

The worker names and counts the animals in the divine colony. This passage has analogies with **Gen. 2:**19-20, in which it is written that man has to name all the animals in Eden.

Line 22*: Ukkin-na-ib-ğál mu-da-an-ğál-li*[148]*-eš*

He stayed at our assembly. He was the powerful and high omen among the numerous cedars. He was the mighty omen raised among the many cedars.

CBS 14005, side b, line 22

The human laborer especially designed for hard work lived in the midst of the gods in Eden, among the cedars that grew in great numbers on the mountain in those days. This idea was taken up in the Old Testament, except that Eden was turned into a Paradise instead of the slave labor camp that it was!

Line 23: *Kalam-ma-zi-ub*[149]*-ğál mu-da-an-ğál-li-eš*

He stayed in the land of Kalam, the region of life. He was the powerful and high omen among the numerous cedars.

CBS 14005, side b, line 23

Some of the workers seem to have lived at a lower altitude in the Taurus mountains, near the Anti-Taurus. This region in the far northern part of Mesopotamia formed the beginning of the plain called EDIN, the first land of Kalam (Ancient Sumer), and later home of the Hurrites and Assyrians. At this remote period, Kalam encompassed all of Mesopotamia and Assyria, from today's Gulf of Oman to the foothills of the Taurus. Since the Persian Gulf did not exist yet as such, this made for a territory over 1,000 miles long (see maps).

Since the shrine (or "region of life") and Kalam are repeatedly mentioned, it is difficult to distinguish between these human laborers and the humans already living in the great plain. One thing is sure: they were dark-skinned and

probably came from Africa:

Line 24: *Me-diĝir*[150]*-ri*[151]*-e-ne si- im*[152]*-sá-sá-e-ne*

We, the gods, we have changed them, we have shaped them. We have approached them and told him to stand up in the earth (clay or mud).

CBS 14005, side b, line 24

This is clear enough: "The gods made him, and they commanded him to stand up on the ground" from which he is supposed to have come, as we can read in **Gen. 2:**7.

We come to the famous clay with which the gods created human beings. Almost all the traditions on our planet used the image of clay, earth or mud for the creation of mankind. The Mesopotamian and Hebraic myths of Creation are full of double meanings. The Sumerian word used here is *IM*. Its Semitic (Akkadian) equivalent is *titu*, or *tidu*, which can easily be decomposed in Sumerian into TI-TU, "to give life," "to transform life," "to fashion life," and TI-DU, "to bear life," or TI-DÙ, "to mold life" and "to attach life." Among the Hebrews, *tit* means "mud" or "earth," which is why we find this word again in the Bible when it is said that man has a body made of clay or mud; that is, a being "molded," "attached," or "transformed" with blood. The biblical clay symbolizes human blood or the genes. Strangely enough, the Sumerian vocabulary has the word LUHUMMU (Akkad., *Luhummû*), which means "mud" and belongs to the same family as the archaic Sumerian sign $\check{G}I_6$ or GE_6 ("black," "to be black," "to be dark"), a cuneiform sign that occurs many times in the texts that we are looking at. It also appears in the Sumerian noun SAĞ-$\check{G}I_6$-GA, which refers to the ancestral humanity with black skin serving the gods.

Line 25*: Ĝišgal- ma*[153]*- Kalam- ma- ne- ĝar-mu-ni-é*[154] *lu-lu*[155]*-un-aš*[156]

The land of the throne, [in] the land of Kalam, this one bore witness to our reserves and our dwelling. He was the abundant sheep, the people of the shrine.

CBS 14005, side b, line 25

The worker is now referred to as a sheep, which reiterates his status as animal and associates him with the cattle of Eden.

Line 26*: X-Kalam-ma-ne ĝi*$_6$[157]*-mu-un-ne-ĝál-aš*

In favor of the land of Kalam, the black being, the one whose name is "people" had taken an oath at the shrine.

CBS 14005, side b, line 26

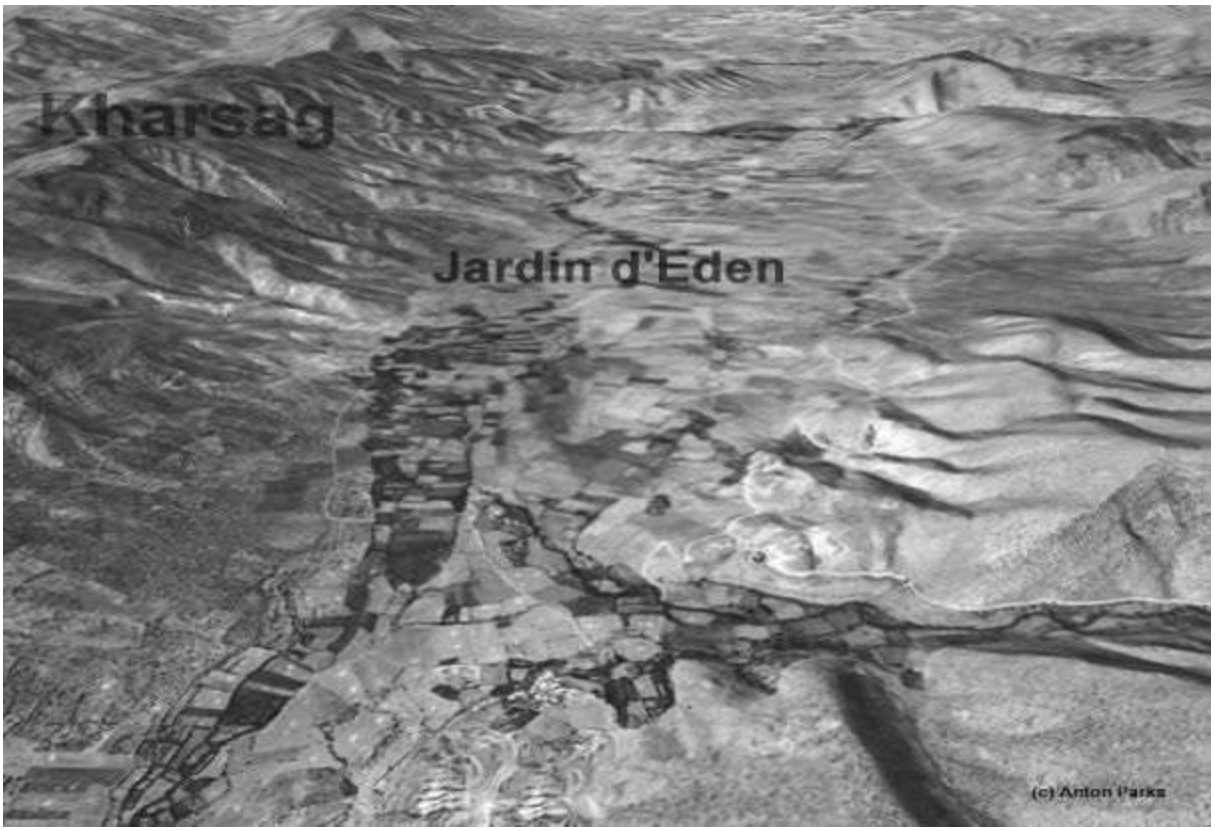
The gods had asked him to take an oath in order to be sure of his submission. We will see shortly how the gods are supposed to have made him swear obeisance in order to impress him.

Line 27: Ab-lal[158]*-rà- ša-da*[159]*-ki uš-dag- a*[160]*-ma-aš*

The captive had been led to the retreat close to the breast [of the mountain?], *in the placenta of the earth, the place of rest, source of the land of the shrine*.

CBS 14005, side b, line 27

This must be the garden that was located behind the mountain of Kharsağ, which is today called *Karadağ*. There is a broad depression (the garden) near the mountain that is still used for agriculture today, as can be seen on the view below. Unfortunately for us, the climate is very unstable in this part of Turkey. Moreover, the political tension with the Kurdish separatists makes it impossible to undertake any excavations at the present time.



18. Mount Karadağ (37° 39’ 20.17” N, 41° 57’ 48,48” E), in the eastern

part of the Taurus range (Province of Eruh), is now in the hands of Kurdish guerillas. This is the site of the ancient settlement of Kharsağ, in which the Sumerian gods lived. At the foot of the mountains (north face) there is a plain that is still cultivated today. This might have been the site of Eden, the "placenta of the Earth and resting place" of the gods mentioned in line 27 of CBS 14005, side b. At the lower right of the illustration, we see traces of ancient watercourses that irrigated the garden. Could these have been the two other rivers mentioned in Genesis?

Line 28*: Ù-mu-un-mu-ne aš-ib-ğál-mu-gigir-an*[161]*-ğál-li-eš*

Thus, the people spoke and bore witness. The unique one bore witness, he had taken an oath in the name of the chariots of the heavens that abided among the many cedars.

CBS 14005, side b, line 28

The gods made the workers take an oath in front of their "sky chariots," that is, the spacecraft in which they had come to Earth. These sparkling contraptions were an excellent means to impress the "savages"! It is strange that none of my predecessors was bold enough to transliterate, much less translate, the term *Gigir-an* ("sky chariots").

Line 29*: Man*[162] *na-ne-ne-za*[163]*-ki-dam*[164]*-ne-ne-ba-an-gub-bu*$_6$[165]*-ús- a*

They were two. Everywhere, man made noise. His wife accomplished her high service by picking the provisions [of the gods]. *Alas, she accompanied him!*

CBS 14005, side b, line 29

This line is amazing! We now learn that man had a companion, a wife who picked fruit for the colony; a fact that was later turned into a crucial issue in the Genesis account. That "the man made noise" probably means that he already spoke and plotted against the gods, while the woman picked fruit. The man, being stronger, went back and forth between the garden and the elevated shrine, burdened by heavy loads of produce. It is further regretted that, "*Alas, [the woman] accompanied [the man]*." Are these the basic elements of the biblical "Fall of Man"? The answer comes later.

Line 30: *Ǧi*$_6$*-bi- gán*[166]*- a- ğar*[167]*-tag-me-eš*

The black herd of the fields, alas, he was neglected and subdued for us.

CBS 14005, side b, line 30

Here, there is no additional information, except for the repetition of the color of the skin and the "animal-like appearance" of humans. Comparing the passages:

Clay Tablet Sources (Mesopotamia)	*New Standard American Bible*
CBS 14005, side a, line 21: "Enlíl and the **gods** produced **the human species**... **They were naked: no clothes** had been provided for them." CBS 14005, side b, line 24: "We, the **gods**, we changed him, we **formed** him … and told him to stand up in the **clay**." CBS 14005, side b, line 21: "**The herds** of the corral… the foreign **man named** them and counted them a great deal." CBS 14005, side b, line 29: "They were **two**. Everywhere, **man** made noise. His **wife**, accomplished her high service by **picking** provisions. Alas, she **accompanied him**."	**Gen. 2:**25: "**And the man and his wife were both naked**…" **Gen. 2:**7: "**God formed** man of **the dust of the ground**… and man became a living being." **Gen. 2:**20: "**The man** gave **names** to all **the cattle**, and to the birds of the sky and to every beast of the field…" **Gen. 2:**25 and **3:**6: "**Man** shall… be **joined** to his **wife**…" The woman **accompanies** the man into the garden and she **picks** the forbidden fruit.

CBS 14005, the tablet that we have just studied underscores man's servitude as a worker in the garden of the gods. This state of affairs has been completely left out of the Genesis account, but the last part on side b mentions the creation of man and his presence in the garden, and these elements were taken up in the Bible. Now lets discover the Secret of the gods revealed to humanity by the Serpent.

7. The Serpent Enki reveals the Secret of the gods: CBS 8322

CBS 8322 is a very small tablet written in old Sumerian and includes cuneiform characters that are rather archaic and rare, but also found on CBS 8383. This document is divided into four columns and must be read from top to bottom. Each sentence makes for two lines. This is a text of great importance because of its content and its direct relation to the Book of Genesis.

We have seen in CBS 8383-a that the god Enki, the guardian of the garden, may have left the gate of the divine plantation open: this permitted the "wild humans" to penetrate several times into the garden. This god's affinity with the human race did not stop there.

CBS 8322, side a

"*Large groves had been cut down and carted away to protect the road and also* (to preserve us) *from the foreign breath.*[168] *The joy*[169] *of the tool,*[170] *valued by the gods was not supposed to be taken away by the mother,*[171] *responsible for man. The Serpent*[172] *keeper of destinies and the dwelling had the power to reveal*[173] *the fate of the man*[174] *in charge of the* (divine) *mount. The great [...]*."

CBS 8322, side a, col. 1, lines 1 -7

The gods have barricaded themselves after the episode of the contamination of the garden and its produce. The stockade that protected the settlement and its main road was no longer made of reeds, but of wood. How long have the "gods" been stranded on Earth? There is no way of knowing, but it must have been a long time, since the texts say that in the meantime the gods had designed another type of human to work in the garden, and possibly farther away in the plain of Kalam (Sumer). What else was happening on Earth at the time? Here again, the texts are silent.

Kharsağ and its garden, Eden, and ancient Kalam all formed a very limited geographical area. In other words, the events described in the tablets involved local history: that of a colony of extraterrestrials who settled on the slopes of the Taurus mountains. They survived by cultivating the soil and avoiding contact with the indigenous human population, which they turned into a labor force. In order to better achieve their aims, these newcomers—considered gods—seem to have selected certain human individuals for training and even genetic manipulation to make them work on their plantation at Kharsağ. These "mutated" beings were uncontaminated and did not represent a threat to the health of the colony, unlike the humans in the plain.

In the seven lines just cited, the main scenario—which is reproduced in the episode of the serpent-tempter of Genesis—is summarized with few words: the humans living outside of the settlement were subject to the control of the gods and forbidden to know a certain Secret. The two main protagonists who were in a position to commit this sacrilege were present and clearly referred to by name: the mother responsible for the humans and the Serpent, who was in charge of the divine settlement and its garden. This is rather disturbing.

Yet there is a great difference as compared to Genesis; namely, that the Secret that was supposed to be kept from man is stated here in so many words. The sentence, "*The joy of the firm tool, valued by the gods, was not supposed to be taken away by the mother, responsible for man*," is of fundamental importance. The Sumerian word *Ǧiš* can mean both "tree" and "tool." The tool

is an extension of the tree, in the sense that its handle is usually made from a branch. The "fruit" of the tree is therefore the tool that can be made from its branches. None of the Assyriologists noticed this. Why is this information so important? Because it radically changes the meaning that the Bible gives to the idea of the fruit of the tree. It completely changes our understanding of the famous episode in the Garden of Eden.

If the context is wrongly interpreted and the word *Ǧiš* is translated as "tree" (in which case it will be taken as an element of the word *Ǧiš-al*, "tool"), it would have been possible to render this sentence as: "*The joy of the instrument tree, valued by the gods was not supposed to be taken away by the mother, responsible for man…*" Woman is the future of man, she is the one who raises the children, and this is why she was approached by the Serpent Enki first. The Serpent teacher believed that this was the best way to spread the knowledge of the civilizing tool among humans.

Clay Tablet Sources (Mesopotamia)	*New Standard American Bible*
CBS 8322, column 1: "The joy of the **tree** instrument [tools], valued by the gods was not supposed to be taken away by the **mother**, responsible for **Man.** The **Serpent** keeper of the fates and of the dwelling had the power of **revealing** the **fate** of **Man** in charge of the [divine] embankment."	**Gen. 3:**1-5: "But from the fruit of the tree which is in the middle of the garden [i.e. tool making], God has said, 'You shall not eat from it or touch it, or you will die.'" But the **Serpent reveals** to the **woman** that if she tastes of this **tree**, **humanity** will have another **destiny**: "You will be like God."

Enki was a great traveler and seems not always to have been present at Kharsağ and in the garden of the gods. We will find proof of this later when it turns out that he was absent during the closing episode of this story. Many major myths represented him as a civilizer who traveled incessantly from one plantation to the other, like his Egyptian correspondent, Osiris.

Enki traveled throughout Africa and was in charge of a land called Dilmun, or E-Dilmun. This was the same role that he would later exercise in Egypt in his avatar as Osiris, but also in other lands, such as the mysterious island that recalls Atlantis and that is mentioned in lines 285-294 of the text called *Enki*

and the Order of the World. Time passes. The clay tablet texts do not take the unimaginable periods of time involved into account: the extraordinary, and to our mind improbable, immortality of the gods makes it impossible for us to comprehend this. This immortality was the result of the knowledge of the second tree, which will be discussed at the end of this book.

The Serpent Enki was a craftsman, an artisan of understanding, a being with knowledge in many fields. His presence seemed to be indispensable to the gods when there was a technical problem to be solved at Kharsağ or when advice was needed. Even if he seems not always to have been among the gods, Enki had obligations: he was responsible for man, for the garden, and for the closing of the gate to the settlement.

> "*The burin*[175] *made* [us] *tremble.*[176] *Enlíl had penetrated*[177] *the character*[178] *of Enki, in charge of the door leaf*[179] (and) *of the settlement*[180] *wall. Each time that Enki was present, he let* (man) *taste* (his) *fate,*[181] *alas, in the property, alas! The lord had spoken of the gate. The dark being*[182] *had tasted of luxury! The fate of man was expanded*[183] *each time that the* (lord) *taught humanity*."[184]
>
> **CBS 8322, side a, col. 2, lines 1-10**

Enki's treason caused the entire colony to tremble. The instrument used here was a burin, a metal tool with a wooden handle. It was generally used for stone carving, masonry, and engraving. Today, "burin" is also the name of a beveled instrument used to cut into bone, and so for surgical, medicinal purposes. If the humans at Kharsağ and in Kalam possessed this kind of tool, it was on the verge of becoming civilized… if not more. The Sumerians gods did not want this, for the worker was not supposed to be independent and resemble them.

I do not think that the transmission of tools to humans took place in a short period of time. The time frames in Sumerian myths are enormous and incalculable because of the immortality-factor of the gods. Events very distant in time are sometimes mentioned in one and the same sentence.

The rest of the second column is clear enough: the administrator Enlíl realized the nature of the Serpent Enki: "too good-hearted," as we read farther on, in the first column of the next tablet (CBS 11065-a). It is written that each time that Enki was among the gods and humans, he let unauthorized humans enter the forbidden areas and, even worse, initiated them: "*He made him taste of luxury!*" That says it all.

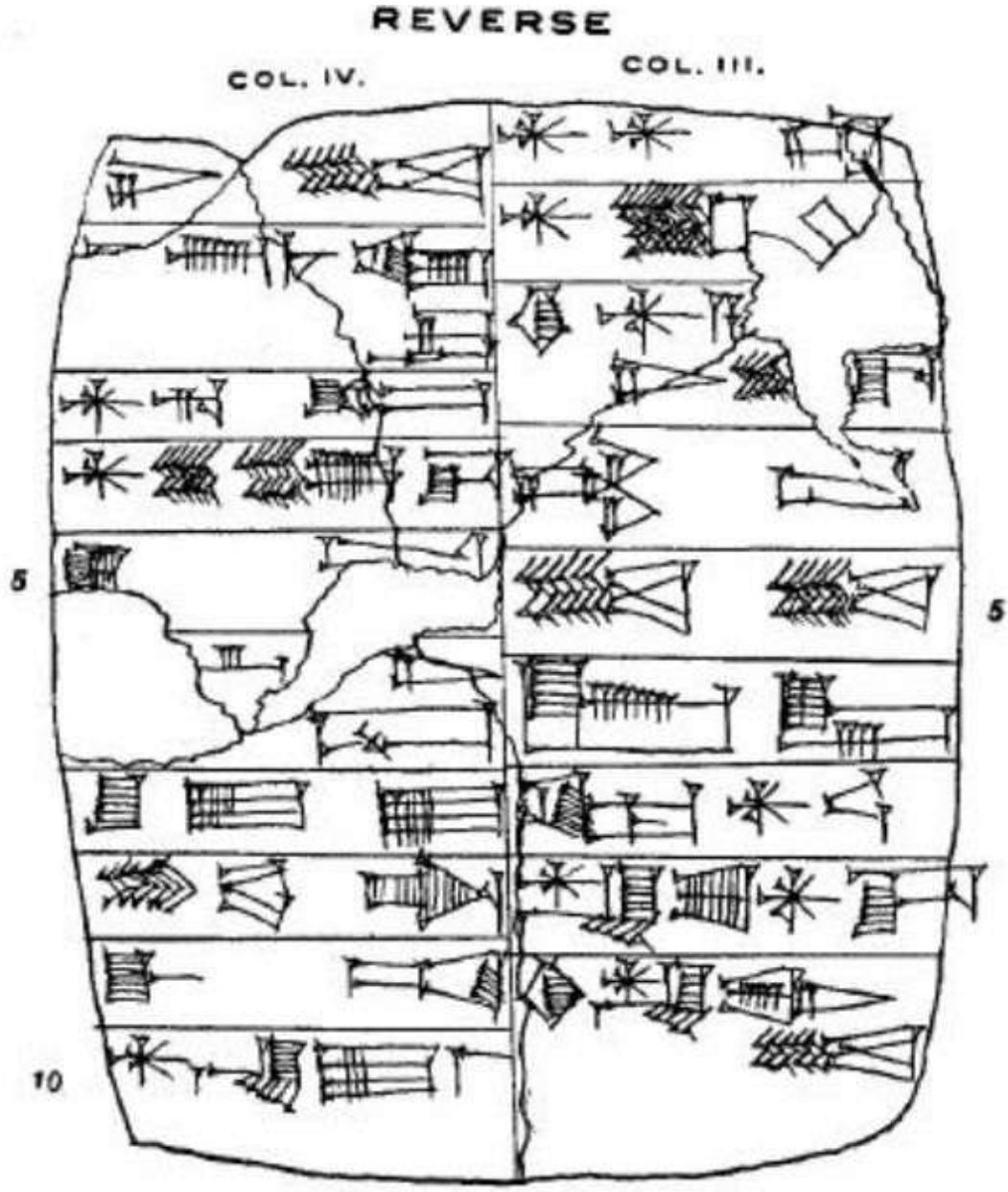
19. Sumerian seal depicting the Serpent Enki fraternizing with a human and letting him "taste luxury," as written in CBS 8322, side a, column 2. The Serpent also incited the humans to reproduce and spread their new knowledge.

The knowledge of metal was the first step toward full independence, toward a civilized culture. It brought with it the knowledge of **good** and **evil**, for metal tools permitted man to begin to master his fate and to prosper (symbol of life), but it also enabled him to kill and wage war (symbol of death). This illustrates the secret of "good" and "evil" in much more concrete terms than Genesis does, whose "tree of the knowledge of Good and Evil" became the object of theological debate for centuries. The sentence,"*the Búru* [burin] *made us tremble... the* [black] *human had tasted of luxury*," means that the metal tool that man then had in his possession posed a serious problem to the gods. Indeed, someone who lives in misery and servitude does not realize the intolerable nature of his condition until he has had a taste of a "more civilized" life, termed "luxury" in the text. This is the story recorded in these documents inscribed on clay, but in the Hebrew version of Genesis they became a story of "Paradise" and an "apple.

In Sumerian, the word *Búru* ("burin") at the beginning of line 1 could be confused with its homonym $Buru_7$, which means "the fruit of a tree." Similarly, the cuneiform sign for *La*, which means "luxury" and "abundance," can also be translated as "health" and "happiness." These lines could therefore be rendered differently, give or take a measure of ill will in the bargain. Orally transmitted or awkwardly transcribed, this sentence could very well have been translated

as: "The fruit of the tree made us tremble… the human had tasted of health!"

Clay Tablet Sources (Mesopotamia)	*New Standard American Bible*
CBS 8322, column 2: The **Serpent** Enki presents "**the fruit of the tree"** to woman (in fact a tool, a burin). He lets humanity **taste** its destiny, he lets him **taste** luxury and health (**Good**), but also the possibility of using tools as weapons of war (**Evil**).	**Gen. 3:**1-5: The **Serpent reveals to woman** that if she **tastes** of the **fruit of the tree**, **humanity** will have another **destiny**: that of being able to distinguish between **good** and **evil**.



CBS 8322, side b

"*The many agitated gods restored the garden*[185] *of the heights. It was necessary to protect the land of the gods*[186] *from the [outrage]* (of the knowledge *of metalwork.*[187] *The cloner*[188] *was present! He intervened, he made the hatchet* [with] *the cedar wood* (staff)*!*[189] *At that time, the lord of knowledge, the god, made use of Eme-an* (the language of the heavens) [190]. *In what place had the lord of knowledge shaped the tool*[191]*?*"

CBS 8322, side b, col. 3, lines 1-9

Enki, the cloner of the gods, was at Kharsağ and in Kalam at this indefinite period when the gods realized that the humans had come into possession of their Secret. Only Enki would have been capable of such an initiative, of such treachery! It is written that he spoke in the "language of the Heavens," *Eme-an*, which lets us suppose that the Serpent used this secret language with the humans. In CBS 14005 (face b, line 13) we read that Ninkharsağ used another dialect to talk with the workers, called *Eme-èš* ("language of the shrine"). It may be that Enki introduced sacred words into the human language, i.e. forbidden words. This is a topic that I have discussed in my previous books.

"*He had brought metallurgy,*[192] *our only lord*[193] *had spread the secret of the abode!*[194] *In front of*[195] *the broken wall of the settlement of the gods, he had brought it*[196] *until the protective limits of the forest. There, he had released*[197] *the* (secret)[198] *of metallurgy and the making*[199] *of the power of the abode*[200] *of the grain and the dairy products, of the property of the aromatic woods, of the great lofty*[201] *fortress of Enlíl!*"

CBS 8322, face b, col. 4, lines 1-10

This fourth and last column tells us that the Serpent revealed the forbidden Secret of metallurgy. It seems that he didn't do this inside the settlement, but on its edge. At first glance, this does not seem to fit with what was written in lines 5 and 6 of column 2, in which we can read: "*Each time that Enki was present, he let* [man] *taste* [his] *fate, alas, in the property*..." It may be that the term "property" included all the plantations in Kharsağ and Kalam (Sumer) that belonged to the gods. It was there, under the great trees, sheltered from prying eyes, that Enki is supposed to have betrayed the Secret. Considering the catastrophic results of this betrayal, it may be supposed that Enlíl or one of the other gods observed him while he did this.

If you ask me, Enki did not begin the work of civilizing the humans in the regions of the Taurus and Kalam (Sumer), practically in front of his companions from the heavens. Would he have taken the risk of getting caught just as he was getting started? It would be more logical that Enki revealed this Secret elsewhere and would have continued in Kalam and at Kharsağ in order to complete his civilizing work. As we have seen, Enki did his best to travel wherever he could, especially in Africa. He probably did this in order to be in contact with humans and to get some distance from his fellow-gods, with whom he does not seem to have had much affinity.

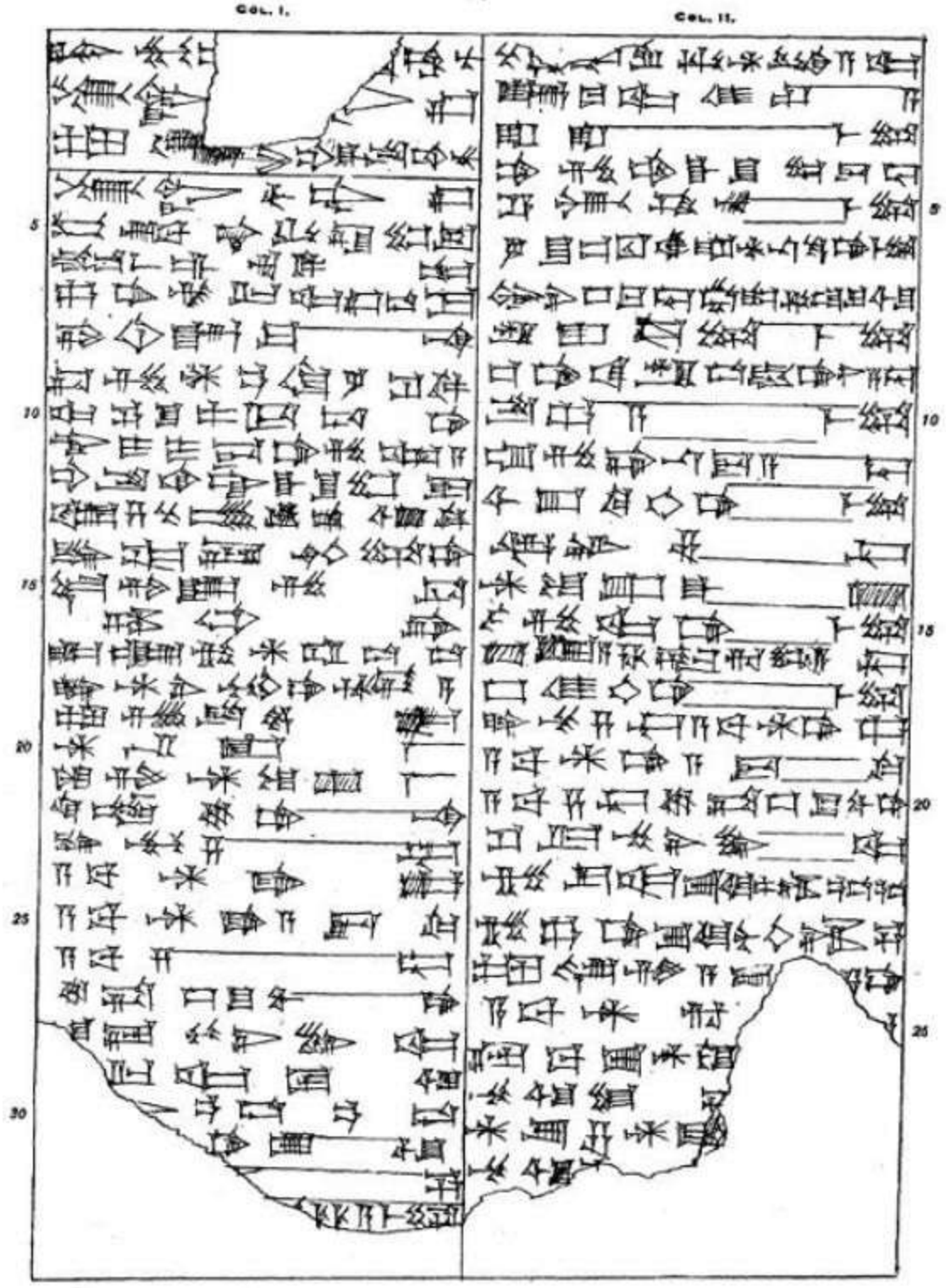
It so happens that the oldest-known piece of metal ever discovered was unearthed in Iraq in 1960, about 136 miles away from the presumed site of Kharsağ, in Kurdistan. This was a copper pendant found in the cave of Šanidar. It was precisely because it was found in a cave, that is, protected from the weather, that it was able to survive at all, not to say in such good condition. It has been dated to around 9500 and 10000 years B.C.[202] According to general scholarly opinion, no culture was in a position to work copper at that time. Further excavations at the site of Šanidar have brought much information to light about the Neanderthal men who lived there and their remains, but next to nothing about this strange object that calls standard scientific opinion in question. This type of copper object appeared in the Near East usually only around 4000 or 3500 B.C., yet the necklace from the cave at Šanidar is a perfect piece of work and presupposes a mastery of metallurgical techniques.

Michael Cremo and Richard Thompson published a book in 1993 titled *Forbidden Archeology*[203] in which they established a list of unusual archaeological finds from the last few centuries. Among the many metal artifacts, there were some that were several tens of thousands of years old, if not older. The book caused a sensation, but was greeted with ridicule by the scientific establishment. And yet it cites much archaeological and scientific work that was published at a time when people did not worry about disturbing facts and when the scientific police had not yet gained complete control over the information pertaining to archaeological discoveries.

20. The copper pendant from the cave of Šanidar (around 10,000 B.C.) is the oldest metal object ever found or officially recognized by archaeologists. Šanidar is some 136 miles from the presumed site of Kharsağ.

8. The spreading of the forbidden Secret to mankind and its effects: CBS 11065-a

Like CBS 14005, this new document was written in old Sumerian cuneiform characters and includes many Akkadian terms. It is divided into six columns to be read from left to right. Column 3 (document b) is almost entirely broken: there are only a few lines in the middle that are legible. Column 4 (document b) has unfortunately been completely lost, except for parts of lines that are illegible in their present state.



CBS 11065-a, columns 1 and 2

"*Oh, King, [great bull], strength of the earth, mighty Serpent [of the shining eyes].*[204] *Oh, shepherd, of the firm weapon,*[205] *great bull, strength of the earth, mighty Serpent of the shining eyes. You had established pastures for the ewes with lamb, for the young animals of the pen in the serviced garden.*[206] *You had created hearths in the dwellings. Wise ruler, who protected us all, you brought peace to the land of mankind!*[207] *Firm hero, just sun-god, craftsman,*[208] *you stood up at the top of our mound and you had the power of the garment.*[209] *Oh, twice exalted light, powerful craftsman of life,*[210] *source of our nourishment. The oxen and the rams of the garden*[211] *were put* [periodically] *in corrals,*[212] *according to your secret,*[213] *so that the mountain pastures would be forbidden to them and to keep them from spreading."*

CBS 11065-a, col. 1, lines 1-13

All the benefits that the Serpent provided to the colony are enumerated. Since Enlíl and Enki shared the power in Kharsağ and no clear distinction was made between the two in these documents, Christian O'Brien believed that it concerned Enlíl. He must have overlooked the fact that the person mentioned here is called *Ašgab* ("craftsman") and that this term is used a number of times in CBS 11065 as a name for the Serpent, whom we know to be Enki. Consequently, there is no doubt in the matter.

An *Ašgab* was a tanner, a craftsman whose job it was to prepare the hides of sheep, lambs, and goats to make clothing. In the same sentence it is said that the *Ašgab* (craftsman tanner) had the power of the garment! Once again, there can be no doubt here: arcane by arcane, the whole Secret is gradually revealed ton humanity. This is important for the comprehension of this text, for, thanks to metal and the knowledge of tanning, it became possible for humans to make clothes for themselves, as the gods did, and so to be "like" them!

"*Oh, master, you cultivated [the inside] of the enclosures. Oh, firm weapon—faithful administrator—you supervised the crown, the dam intended for the gods. Our divine master, you brought rejoicing! Shepherd, you offered the force of life*[214] *to our reserves*[215] (and) *to Enlíl and Ninlíl, the just lady. Crown of the earth, craftsman with the heart*[216] *of man; master, your speech has made a lot of noise!*[217]

Who estimated the divine provisions? Who brought us water and then divine provisions? Whose speech has made too much noise? (That of) *the craftsman, the person of heart*[218] *of the wooden foundation and of understanding!*"[219]

CBS 11065-a, col. 1, lines 14-27

After several lines of praise for the Serpent-craftsman of the settlement, he was made the target of many reproaches. The craftsman had a heart for humans! This sentence says that the Serpent was too much like man. "*Your words have made noise*," which means that Enki talked too much: he transmitted the Secret! Who received the divine supplies of the gods from the humans? Who talked too much? The answer is, the craftsman Enki, the Serpent, the *Šà-ta* ("heart character" or "person with a heart")! This is a play on words qualifying Enki, who, unlike Enlíl, the *Šatam* ("territorial administrator") or *Šà-tám* (lit., "shining heart"), was too goodhearted, which is why he revealed the Secret of the gods to the humans. This deviates considerably from the biblical version, in which the Serpent's personality and the very "humane" spirit of this story have been reversed.

"*The powerful mother* (Ninkharsağ) *cried out her indignation* (concerning) *the confession about metallurgy*[220] (she tells us) *[...] the human enemy,*[221] *with his cries, he strolls […] He appears, he comes,* [222] *he appears, he comes […] the craftsman transmitted* [to him] *the vision of the ax [...]*[223] *of our embankment […]* [he now possesses?] *the secret of our source* (of knowledge), *of our fate and of our cedars.*"

CBS 11065-a, col. 1, lines 28-33

In spite of the breaks at the end of the first column, we understand the reaction of the gods: the Serpent Enki ended up giving away the Secret of the colony to the slaves who worked on the plantation. Man had become an enemy of the “gods” because he now possessed the "vision of the ax": the humans associated with Kharsağ and Kalam now had a weapon that could be turned against the “gods” themselves!

21. The presumed site of ancient Kharsağ and the garden of Eden. On the right is the Plain of Edin and ancient Kalam (Sumer).

> "*Oh, mountain of fate, gift*[224] *inhabited by lord Nannar.*[225] *The dark being*[226] *crawled*[227] *at the mouth of Kalam. He agitated our fates and our trees. Lord of life,*[228] *great lord, the control of the garden and its surroundings, you had elaborated it.*[229] *Great Serpent*[230] *of the embankment, the region*[231] *was not under your direction. The carts*[232] *carried away*[233] *the flour*[234] *of our storehouse. The troops*[235] *of the heavens*[236] *had agitated our craftsman and the* [territory] *of cedars. Their courses were*[237] *like a sword that surrounded us*[238] *and had taken an oath*[239] *and sworn protection,*[240] *so it was! Enlíl, you were deep* [in the midst of] *our cedars!*"
>
> **CBS 11065-a, col. 2, lines 1-8**

There is a great tension in this passage, which tells of the rivalry between Enki and Enlíl. The great Serpent "*had elaborated the control of the garden*," yet remained responsible for the humans and for the larder of the gods, even

when he was away from the settlement. Be that as it may, he was not in charge of all the regions of Kharsağ and Kalam, since they were under the control of Enlíl, the great territorial administrator, the *Šatam* who worked under the authority of the supreme god An. Enlíl's name is mentioned at the end of the passage (line 8) as a reminder that he was indeed present at the settlement at the time of the deed and that Enki had challenged his authority. It is written that the arrival in Kharsağ of the troops from the heavens and their need for food had troubled the craftsman before, which makes it seem as if this may have motivated Enki to leave the settlement. Indeed, the Anunna come from the heavens seem to be numerous, their need for supplies must have been a continuous burden on Enki. This requirement demanding a high crop yield and leads to mistreatment of the human labor. In this passage, Enki is accused not only of having betrayed the Secret, but also of cowardice!

> "*The master of the trees*[241] *and of the hill. The divine lord stood at our border,* (holy) *craftsman,*[242] *creator of the canal and builder of the great cedar wall*[243] *of the settlement. You had the list of life*[244] *of the man* (who lived) *next to the construction. In front of the abode, you were the guide, the craftsman of our* (territory) *of cedars; the hero,*[245] *the holy builder of metal.*[246] *Ninlíl, the great mother; the woman of life*[247] *had spoken of the craftsman of our* (territory) *of cedars*. (She had spoken) *of creating at the foot of the great cedars a fish canal*[248] *for our dwelling. That the dark*[249] *trees of our* (territory) *of cedars would be favorable to our craftsman!*"
>
> **CBS 11065-a, col. 2, lines 9-17**

The continuation of the second column brings up several issues connected with Enki's functions and his responsibility both to the gods and to man. The allusion to the canal asserts Enki's role as creator and benefactor of the gods, despite his betrayal. The presence of dark trees in the plantation is emphasized because it is in the shade of these trees that Enki is supposed to have initiated the humans. Remember, this fact was mentioned once before—in column 4 of CBS 8322—in which it is written that Enki is supposed to have brought the Secret of metallurgy to the sheltering edge of the forest, where he turned it over to the humans.

> "*Oh master of the oath, you were the builder. Who was the holy and mighty craftsman? who was the holy craftsman who guided us and was at our side? Who was the builder of the wooden foundation,*[250] *the*

person of heart?[251] *The craftsman of understanding!*"[252]

CBS 11065-a, col. 2, lines 18-20

Once again, the question is raised as to who was responsible. The answer is always the same: the craftsman with too big a heart, the Serpent Enki. In the minds of the gods, and, later, of the Sumerians, naming someone was tantamount to giving them power. This is why Enki's name is not mentioned in this last set of tablets. Thanks to CBS 8322 (col. 2), however, we know, that Enki is meant because he is named. There, it is written: "*Each time that Enki was present, he let* [man] *taste his fate, alas, in the property, alas! The lord had spoken of the door leaf. The dark being had tasted of luxury! The fate of man was enlarged each time that the lord taught the humans*."

The next few words are important:

Line 21: *Ǧiš-tun*[253]*- mu-Dù*[254]*- in-Ka/Du*$_{11}$

"*He revealed the firm ax and the outrage* (that was) *naming it and making it*."

CBS 11065-a, col. 2, line 21

Here the text mentions the revelation of the metal tool: an ax. This is a real revolution, because the ax can be used both as a tool and as a weapon!

Line 22: *Nam-tun sağ-zu-ù gat/gada-gan*[255]*- e-e*

"*You were responsible for the ax. You made it known to the slave, alas,* [so that] *he would wear the linen garment!*"

CBS 11065-a, col. 2, line 22

Thanks to this line we know that the tool transmitted by the Serpent Enki was an instrument of civilization and not of destruction. The knowledge of how to make clothes was an indication of civilization: in a very concrete sense, man was no longer naked. The term used to refer to "garment" is *Gada*, which is usually translated as "linen," or "linen garment." This means that Enki not only revealed the knowledge of tanning animal hides (leather), but also of weaving (plant fibers). We can also find this idea in the Bible:

Clay Tablet Sources (Mesopotamia)	*New American Standard Bible*
CBS 11065-a, col. 2, line 22: The **Serpent** revealed the knowledge of the gods and that of **clothing** made of **plant fibers**	**Gen. 3:**7: After having eaten of the "forbidden fruit," thanks to the **Serpent**, Adam and Eve knew that they are naked and sewed themselves **clothing** out of **fig**

[linen].	**leaves**.

The origins of linen are lost in time immemorial. We can trace linen fabrics as far back as 10,000 years in Turkey, and the *Encyclopaedia Universalis* tell us that traces of woven linen dating back to 8000 B.C. have been found at excavations of lake-dwelling settlements in Switzerland. It is believed that linen fabric was first made on the great plateau of Upper Asia, which extends as far as the Taurus mountains. Whatever we do, we keep coming to the same geographic area.

But why does the Book of Genesis mention fig leaves? The Hebrew word for fig tree at **Gen. 3**:7 is *Te'ena*, a word whose etymology remains unknown. Yet it is surprising to note that the Sumerian phrase TE-EN-A (TE-EN, "to violate," "to outrage" + A, "the father," i.e. God?), can be rendered as "outrage to the father" or "outrage to God." Is it not strange to see the same idea in Genesis when God discovers that Adam and Eve are clothed after the incident with the Serpent's temptation?

In the same way, scholars of many different nationalities have commented Genesis for centuries along the same lines, often connecting the biblical Fall with a sexual taboo. The important thing, however—and I want to emphasize this—is that the context is one of anxiety that humans under Enki's influence could develop and spread the knowledge of the gods through woman—man's future. According to this hypothesis—which is more of a conviction for me—the oral tradition and Sumerian words like $PEŠ_4$ and $PEŠ_{13}$ (respectively, "to conceive" and "to be pregnant") may have gotten confused with the Sumerian homophone PÈŠ, which is the word for "fig" or "fig tree." It is precisely because woman can bear children that Enki transmitted the Secret to her. Here is the proof:

> Line 23: *Nam-Kal- ašgab-zu-ù Sal/Mí-dug-gan- e*[256]
>
> "*The powerful craftsman-in-charge had taught her, alas, he talked about it to the gentle woman who bears children*."
>
> **CBS 11065-a, col. 2, line 23**

This is a repetition of the information already given on CBS 8322 (col. 1), which says: "*The joy of the tool, valued by the gods was not supposed to be carried by the mother, responsible for man.*" It was to the woman, the child bearer, the being responsible for the procreation of humanity, that the Serpent revealed the Secret of metallurgy, as well as those of curing and weaving, in other words, a good deal of the knowledge of the gods. In non-canonical texts

(the Apocrypha and intertestamentary texts), the angel responsible for the transmission of this Secret is called Asa'el, or Azazel; *Azazyel* in Hebrew.

Azazel (Asa'el) plays an important role in the various versions of the *Book of Enoch*, the earliest of which were written in Hebrew or Aramaic. The original text has been lost, but it is known through Ethiopian translations made at the beginning of the Christian era and from a Greek version discovered in Egypt. One of the traditions collected by Enoch recognizes Azazel as the first fallen star, a "prince of Evil" who came to Earth to corrupt humanity[257] before the arrival of his "lustful Watchers" who mixed with the daughters of man. According to the *Book of Enoch*, Azazel was the rebellious angel who passed the knowledge of metal on to humanity:

> "Azazel also taught Man how to make swords, knives, shields, breastplates, and mirrors; he taught them how to make bracelets and ornaments, the use of paint, the art of painting eyebrows, using precious gems, and all kinds of dyeing techniques, such that the world was corrupted."[258]
>
> **The Book of Enoch, *chap. 8:1***

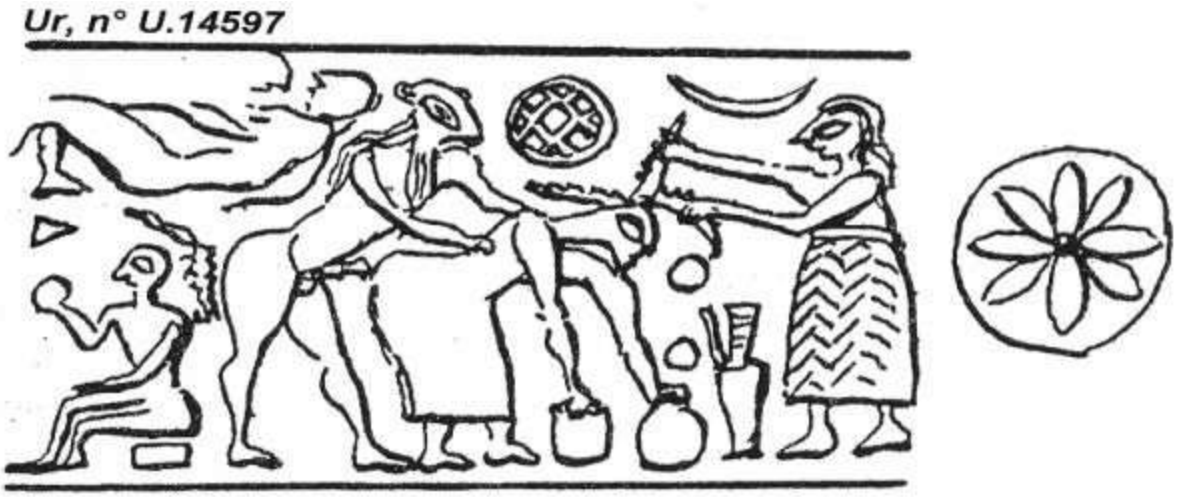
In The Virgin's Testament I showed that Osiris was comparable to the Sumerian god Enki. Now let us consider the fact that the name Asa'el (Azazel) comes from the Egyptian Asar-El or Asar-Er, which means "Osiris the creator."[259] In the Enoch material, Asar-El (Azazel) is a member of the "fallen army" and held personally responsible for the sudden awakening of humans, like the Serpent Enki in these tablets, or the god Osiris who traveled far and wide to civilize humanity. It is the same figure each time.

Clay Tablet Sources (Mesopotamia)	*New American Standard Bible*
CBS 8322 (col. 1) and CBS 11065-a (col. 2): The Serpent revealed the secret to the woman.	**Gen. 3:7**: The serpent revealed the secret to the woman.

As a result, we can assume that Enki and his helpers incited humanity to spread across the face of the Earth, to disseminate the knowledge of working metal, and allows the human species to protect itself from the gods. Humanity became independent. Were the slaves designed to work on the plantations of the gods originally sterile? There is evidence enough to suggest this, for

example in the apocryphal *Book of Adam* (Ethiopian version), there is an amusing scene in which the Serpent Samaël—Enki, again—introduces himself to Adam and shows him how to procreate, saying at the end: "*Do this with Eve, for it is the only way for you to multiply your race*." The Hebrew *Book of Enoch* presents Samaël as "the leader of the tempters." Another clue might be provided by this Sumerian seal from the city of Ur, in which a reptile is depicted copulating with a human female.

22. Is the kind of scene that inspired Rabbinic traditions from the from Babylonian period and spread the idea that the Serpent or some gods mixed with the race of Eve?



In many traditions, snakes had the dual function of awakeners and sexual initiators. Sacred serpents were kept in Egyptian temples and played the role of procreating agents of the god. The famous second papyrus from Tanis includes a list of sacred titles attributed to these beneficent serpents housed in the major temples. Among the Greeks, barren women would lie all night on the floor of the Temple of Asklepios in the hopes that the god would appear in the form of a serpent and fecundate them during their sleep. Sterile women also bathed in rivers in the hopes of being inseminated by the serpent-god of the river. In Babylon, a depiction of the god Enki-Ea was exhibited showing the god of waters in the form of a serpent riding another serpent,[260] as Samaël does in the Jewish traditions of the Zohar.

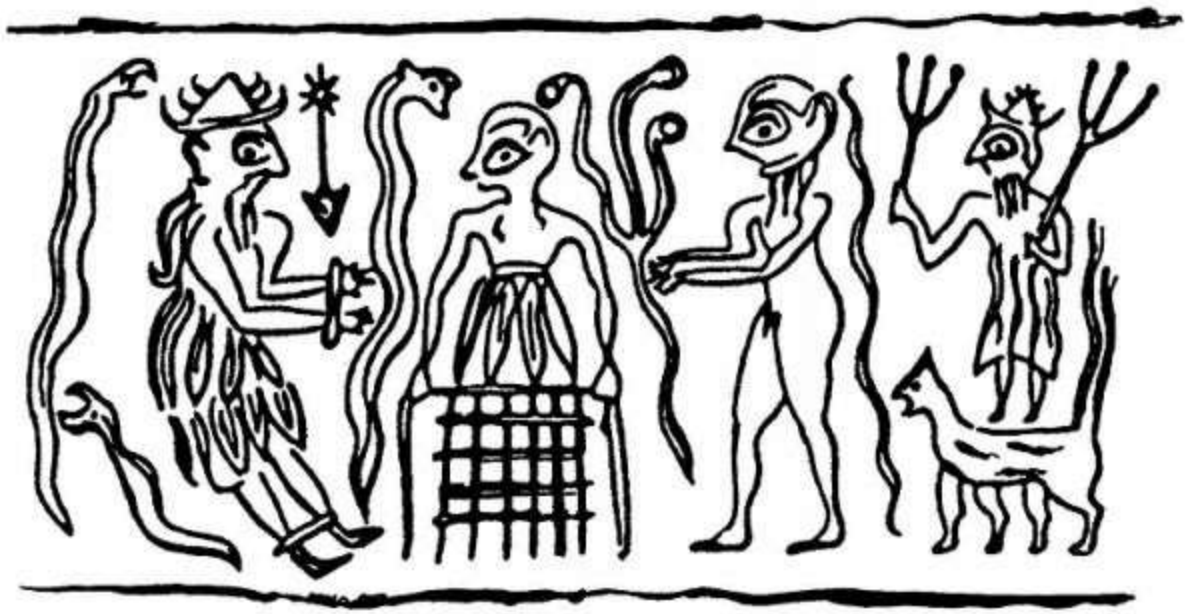
Many Gnostic texts, such as those found at Nag Hammadi, consider the Serpent's revelation as a way to free the human species: preventing the man from being imprisoned in a lie. Jewish tradition identifies Samaël with the "Angel of Death" who is said to have brought death to mankind. It would have

been a lot simpler if the authors of the Book of Genesis had pointed out that the Secret of the tree could bring death if it was used as a weapon, instead of as a civilizing tool. Here again, the authors preferred to play with words and mystify mankind with a monumental lie. Yet there is a strange text from the rabbinic tradition that tells us:

> "[The Serpent said to Eve:] *You can see that touching the tree* (*Gìš* in Sumerian, i.e. also "tool") *does not cause death. Eating the fruit will not do so either. It is only malice that incited this prohibition, for as soon as you eat of it, you will become like God. Since he creates and destroys worlds, you too will have the power to create and to destroy. Since he brings death and revivifies, you too will be able to bring death or revivify. He himself ate the fruit of the tree and then created the world. This is why he forbids that it be eaten, for fear that you will create other worlds. Everyone knows that the 'craftsmen of a same trade despise each other.' Furthermore, have you not observed that each creature has power over the creature that was created before it?… You are masters of creation because you were the last to be created. Hurry up, then, eat the fruit of the tree in the middle of the garden and become independent of God…*"[261]
>
> ***Berechit Rabbati*, 19, 3-4**

Thus, if the workers in Eden (the garden) and in the Edin (the plain) were originally sterile, the geneticist Serpent of the colony gave them the gift of reproduction by means of genetics and secret cloning sessions. In this way he will have given him the ability to reproduce himself and become independent. As a result, however, he became a real danger to the colony: the development of humanity and the spread of metal weapons represented a grave threat to the gods!

23. On this cylinder seal at the British Museum (BM 123279), the creation of woman seems to take place in an artificial womb that may also combine the archaic Sumerian sign *SÍG* ("fur," "leather") and perhaps also that of *Dìm'mege* (Lilith), who is believed to have been Adam's first spouse. The woman is facing Enki (left), as if she were listening to him. She is clothed in a garment made of fibers, which confirms the information in CBS 11065. Enki is surrounded by serpents and watches over the human couple. His hands and feet are tied, which suggests that he is not free, but under Enlíl's power. On the right is the man, naked, and so lacking the secret of the gods—unlike his wife. He gives her the branch of a tree at the end of which are shapes with obvious sexual connotations. Man has the ability to procreate thanks to Enki, and so he can multiply. On the far right stands Enlíl, the great *Šàtam*; he is angry and brandishes two tridents. This symbol can also be found on an Assyrian seal in the Louvre (AO 30255) that illustrates Marduk's victory over Tiamat. The Šàtam wants to destroy mankind. The word for "cat," *Gullum*, can be decomposed into GUL-LUM; a rebus that expresses the idea of "destroying fertility or abundance." Enlíl did not want Enki's new humans to prosper because they had been initiated into the forbidden Secret. Near Enki there is an arrow with a star pointing downward, which can express several different ideas, such as that of the god of the depths (Enki), or that of a shiny metal tip; unless it is the archaic sign for MU, which means "to talk and reveal"!



Christian O'Brien ended his translation of CBS 11065 here, without offering any explanation. If you look at the original, you will see that O'Brien indeed noticed the mention of metal transmitted to man in lines 21 and 22, yet this remained his only allusion to a topic that appears quite often. Nor did he pick up on the elements involving the use of clothing, or the fact that the Serpent transmitted this knowledge only to the woman. O'Brien, drowned in

the waters of Kharsağ and its garden, so to speak; major subjects that he never tires of mentioning in his translation. Why did he not translate the rest of this document: columns 5 and 6 of CBS 11065? Very likely because of their very unorthodox content. Let us continue:

Line 24*: Síb- dun-gi*[262]*-a-zu [...] a-ašgab*

"*The shepherd with the firm weapon who had taught him [...] of the craftsman*."

CBS 11065-a, col. 2, line 24

The shepherd of the gods was the Serpent Enki. On CBS 14005 (side b), it was written that he was making his rounds among the "weaned" children; in other words, the slaves deprived of food. This unbearable situation must have been one of the reasons that incited Enki to betray his own kind and secretly help the workers on the plantation—if not the rest of mankind that was not yet under the control of these hysterical “gods”.

Line 25*: A-ba*[263]*- diğir-ri [...]*

"*Which of the gods carried [the weapon or our Secret ?]?*"

CBS 11065-a, col. 2, line 25

The question is always the same, and the answer as well: Enki, the Serpent, the shepherd of the settlement, the craftsman of the firm weapon. For the last lines of this column, I made some effort at reconstituting the missing passages on the basis of the information provided by this same document. This does not change the context as a whole, which has become evident.

Line 26: *Ama- gigir- zu*[264] *nin [...]*

"*The mother knew the chariots, the lady [knew the Secret of the gods ?] [...]*."

CBS 11065-a, col. 2, line 26

Again, the mother! She was the great culprit, the one who listened to Enki. The fact that she knew the chariots of the gods, means that she had knowledge of the Secret that came from the chariots in which the gods had arrived on Earth. This will be corroborated later, in tablet CBS 11065-c (col. 6, lines 18 and 19).

Line 27: *Mu-ù-tu/tud [...]*[265]

"*He talked, alas, he transformed [the human?] [...]*."

CBS 11065-a, col. 2, line 27

Line 28: *diğir-zu*[266] *azag/kù-an*[267]*-zu [...]*

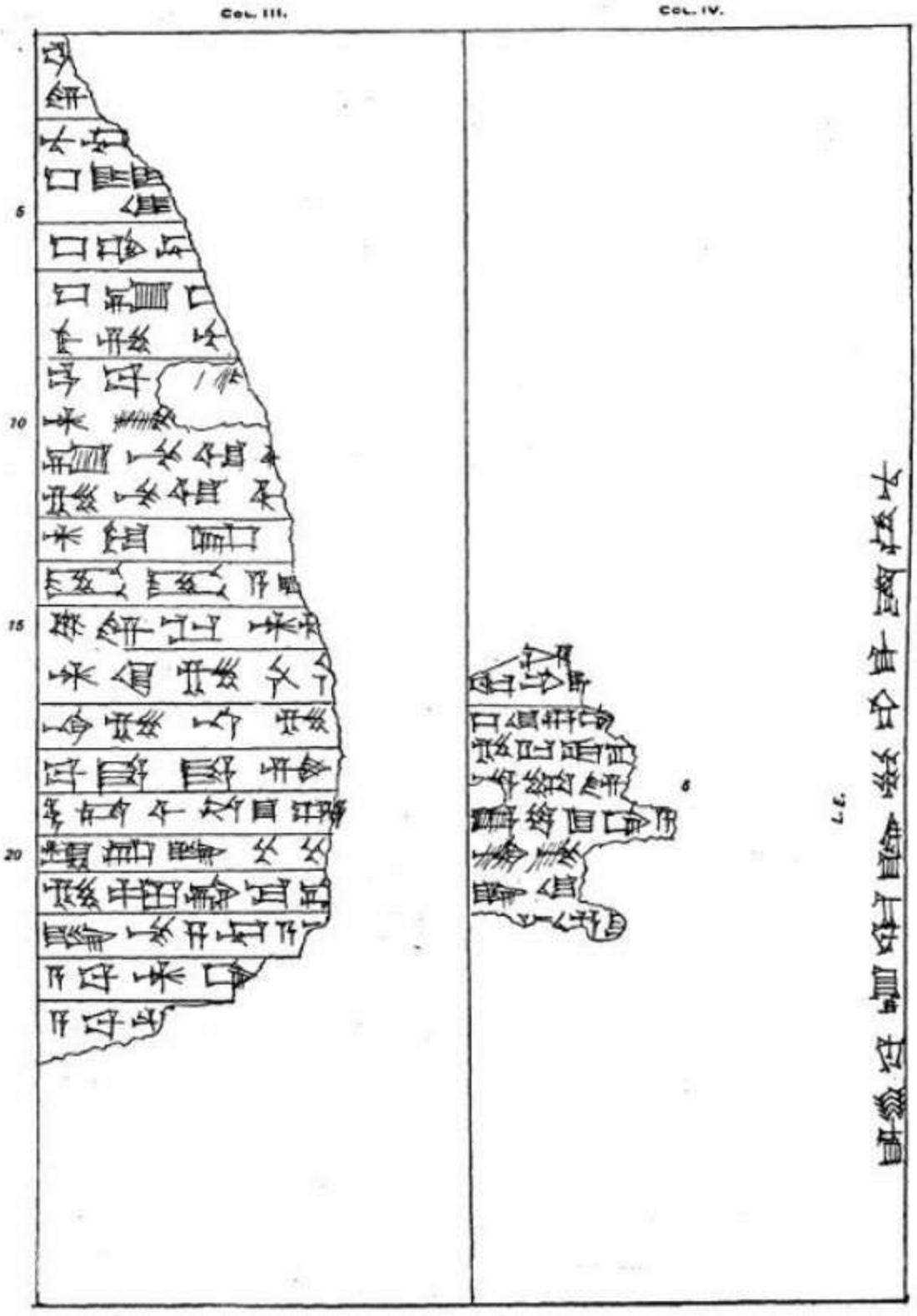
"*He taught the metal of Heaven, the knowledge of the gods[...]*."

CBS 11065-a, col. 2, line 28

Line 29: *Mu-ù[...]*
"*He talked, alas[...]*."

CBS 11065-a, col. 2, line 29

Now we have come to side b of CBS 11065. Columns 3 and 4 of this part of the document are practically illegible. This is unfortunate, for the legible elements of column 3 hint at important information about the god's reactions, which will lead to the divine judgment handed down in columns 5 and 6. Below, are the legible passages of column 3. The writing on column 4 is impossible to decipher.



CBS 11065-b, columns 3 and 4

"[...] to hit the [...] established at the heart of the clouds, in the sky [...] The fates of the universe[268][...] The burden of the human, the fate of man [...] The chariots[269] chased him[270] to return him to his position [...] From the heights,[271] the beloved army[272] observed the people of the garment[273][...] Enlíl, lord of the vast mountain [...] (he) *told the shepherd of the fate to take away and place [man?] [...] in the name of our lord, you, the builder who [...] favors [man?] [...]."*

CBS 11065-b, col. 3, lines 14-23

The elements that can be gleaned from side b give us glimpses into the god's initial reaction. From the heights, an offensive was launched with their chariots to bring the humans in Kalam (Sumer) back under control, chasing them away from the forbidden land of the mountain which they had encroached upon. The objective was to put them back in their places of work to the north of the great plain (Edin), where they probably had to tend to various plantations, and so the food of the gods. This is recorded on other clay tablets that are not part of this series.

Here, the humans are again associated with clothing. They are referred to as *Šù-un*, "the people of the garment," implying that they are no longer naked and have the knowledge of making clothing that was given to them by Enki. From the heights, the army of the gods watches over the workers… Maybe the Sumerians who wrote these texts were carried away by their imagination to invent science-fiction scenarios long before the fact—unless, of course, they really did have knowledge of very ancient traditions that they just recorded on clay.

Clay Tablet Sources (Mesopotamia)	*New American Standard Bible*
CBS 11065-b (col. 3)**:** The **gods** find out that **the human beings** initiated by **Serpent** Enki **now have clothing**.	**Gen. 3:**10-11: **God** finds out that **man and woman** are no longer **naked** thanks to the **Serpent**.

The last passage in column 3 is broken. The part that can still be made out tells us that Enlíl asked the shepherd (Enki) to "*bring and place*" someone, very likely a human. This is the only direct appearance of Enki in the six columns of this long document, a fact that has a certain significance, since from here on Enki will be conspicuously absent from the epilog. This suggests that he was no longer at Kharsağ, or even in Kalam (Sumer), at the time of the

dramatic events related in what follows.

9. The punishment of the gods: CBS 11065, col. 5

The last two columns of CBS 11065 contain various interesting information because they relate the sequel to the episode in the garden and the "Fall of Man." This particular event was completely left out of the Bible for obvious reasons, since it involves the sentence passed by the gods on humankind and their vengeance.

CBS 11065-c, columns 5 and 6

"*[...] The earthy*[274] *companion was angry*[275] *and besieged (us as far as?) the flanks of the mouth* of the shore. *The tool had awakened him [...] the garden had to be protected from his anger.*"

CBS 11065-c, col. 5, lines 7 and 8

Because of the damage to the two columns before this we do not know why the humans were angry and made their way to the foot of the mountain of the gods, prepared to fight.

If the general context of this series of tablets had not been correctly interpreted, we could just as well have rendered the beginning of line 8 as, "the tree had awakened him" instead of "the tool had awakened him." Remember: the Sumerian term *Ǧiš* can mean either "tree" or "tool." Since the topic of metal comes up regularly in these texts—under various designations—and many tools are named successively, there can be no doubt as to whether tree or tool is meant.

"*In the name of the victorious*[276] *force [...] to flee* (toward) *the heights.*[277] *He surrounded the property and roared [...] at the edge [of the settlement of our] lord, on the heights. The tool and the bow*[278] *that he had created bore witness to his anger. He had broken, crossed, and disposed freely of the limits of our secret*[279] *territory. In front of the mouth of life,*[280] *he spoke of his* (new) *power*[281] *and of the fate that had produced him* (as) *abundant* (as) *locusts.*[282] *The many foreigners*[283] *were restless and roamed*[284] *freely* [like] *countless birds [...]. Also, they spoke the* (divine) *speech! Alas, the secret linked to the heavens had been broken*[285] *[...].*"

CBS 11065-c, col. 5, lines 9-15

Exalted by their new power, which was no longer the civilizing tool of civilization and life, but a weapon of war symbolized as a bow, the humans decided to take over the territory of the gods and test their strength, no doubt to free themselves. The angry humans were counting on their superior numbers to win the battle. "*The worker is as abundant as locusts and as free as countless birds*." This confirms that the humans attached to the divine plantations have multiplied, thanks to the advice given by Enki and the members of his clan. The slaves were free to move around as they pleased, which suggests that they were no longer attached to Edin, the Mesopotamian plain, in which they tilled the fields of the gods.

This passage is of considerable importance. It tells us that the humans

chose the other branch offered by the tree of knowledge: that of war, and so of death.

> "*A storm*[286] (was supposed) *to come up and spread to exterminate*[287] *Kalam. The storm [...] was supposed to bind the fugitives. This storm would restore the control of the tool cast in metal!* [288] (Thus), *the chariots of the Šatam,*[289] *belonging to our place, struck the* [people] *of the mother—the wise woman*[290]*—who had gone into hiding [...] and who had crossed the waters of Kalam to maim*[291] *and to be our equal [...]. He was in possession of the (vast?)*[292] *knowledge of our irrigated plant beds,*[293] *the tool received and revealed [...]*."

CBS 11065-c, col. 5, lines 10-20

The gods decided to strike back, using a storm as a weapon. This storm was taken up by the chariots of the sky that belonged to the *Šatam* (administrator of the settlement), Enlíl. The humans were once again associated with the mother, the wise "ophidian" woman who spread the Secret of the gods revealed by Enki, pointing out the fact that she was the main perpetrator of the "Fall"!

> "*The lord, creator of fates, curses the dominant black being,* [294] *he surrounded [the people?]. The slave of Kalam*[295] *conspired,*[296] *his howling*[297] *[rose?] toward our lair. He talked of the brilliant Secret of the garden,*[298] *there was protest* (even) *in the fields. The complaint of the tool*[299] *spread* [as far as] *the heights. It bore witness to the protest of the human cattle*[300] *and of the offense of the potter.*[301] *The* (divine) *net*[302] *unfolded over the enemy of clay*."[303]

CBS 11065-c, col. 5, lines 21-25

Since the Serpent was not present among the gods, Enlíl now had to take care of the fates in Enki's place: it was up to him to restore the divine order. The humans are termed *An-gi*$_6$, "high-placed blacks" or "dominant blacks." This is probably a play on words to mean that the humans (black men) are now as elevated and mighty as the gods! This terminology is used regularly in the last column of the tablet. As I have already pointed out, this confirms the great antiquity of the events, since during the Sumerian period only Semitic populations lived so far to the north in Mesopotamia, not Africans.

At the end of the passage, there is a reminder that the humans were in possession of tools thanks to "the potter," which symbolize Enki, the cloner of

the gods and creator of the human workers at the service of the divine colonists. The avenging net mentioned in line 25 will come up again in the story of Umma, in the last chapter.

> "*The construction of the secret*[304] *tool, he had taken it away. The insult was firmly burned by the chariots*[305] *in a howl of fury. The punitive*[306] *expedition re-appropriated*[307] *the* (divine) *grounds and gate!* [308] *The revelation [that had been transmitted?], alas! The revelation of the Splendor,*[309] *alas, was being communicated and dominated the fields.*[310] *The firm hero of our residence produced the sound of war.*[311] *The Šatam*[312] *at the head of our mound fired*[313] *into the distance.*[314] *Heart carried away,* [315] *heart carried away, the chariots have deployed to overturn Kalam [...]. In this way, [...] the waters of our embankment* [could] *[again foster?] agriculture*[316] *[...]. The earth of the garden*[317] *[...] to protect our shrine*[318] *from the outrage [...]*."

CBS 11065-c, col. 5, lines 26-33

The last lines of this column (lines 34-37) are too damaged to be read. The punitive action of the gods is described in detail, like a novel. Enlíl is now called *Šàdu* ("heart carried away"), a qualifier associated with his usual function as *Šatam*. Enlíl took the command of the punitive force and his flying chariots burned the humans. The revelation made to the humans by the Serpent Enki is referred to as a "Splendor." This is the same idea as in line 23 of this same column (above), in which the Secret is referred to as the "brilliant Secret of the garden." The secret of metal illuminates the mind and its natural sheen gives it an incomparable brilliance.

The use of the term *Šatam* in these lines and in line 18 of the same column opens new perspective: this name is used in a context of anger and pursuit of the humans. The Hebrew word *Satam* happens to mean "to hate" and "to pursue." It is used in the Book of Genesis, for example, when *"Esau hates Jacob because of the blessing wherewith his father blessed him,"* (**Gen. 27.**41) or when *"archers shot at him* [Joseph], *and hated him..."* (**Gen. 49.**23).

10. The true Fall of Man: CBS 11065, col. 6

We have come to the end of the translations that I have made especially for this book. I will make more transcriptions and translations available in a future publication that will look into the settlement of the Anunnaki in *Edin* (the plain).

The 6th column of CBS 11065 concludes the episode of the vengeance of the gods and presents clear elements pertaining to the real "Fall of Man." The first two lines are damaged and all the lines until line 8 present breaks, but can be reconstituted to some extent.

> "*[...] It was thus that the* (divine) *revelation had guided*[319] *him in the light*[320] [of knowledge]. *[...] to break his hold. [...] The revelation of the secret*[321] *precipitated our mound into the clash of battle.*[322] *[... our] abode struck the slave who controlled the region*[323] (because) *of the revelation that* [permitted him] *to see and take away the metal*[324] *instrument! [... our]* (divine) *terrace struck him and made him to lie down, alas! [... our] lord struck the dominant*[325] *black being. He protected our wall,*[326] *he made him to lie down. He protected our wall, the lord struck the dominant black being. The revelation, alas, brought the power,*[327] *alas, that had to be diminished!*"
>
> **CBS 11065-c, col. 6, lines 3 -11**

The Serpent's revelation had led humanity into the light. The verb used here is *Ús*, which can also be rendered as "to close in," which could explain the Kabalistic idea that the Serpent made mankind a prisoner of lies and death. The rebellious servant was struck down and crouched, while the plantation walls reverted to the control of the gods.

> "*Carried by the storm,*[328] *the lord had moved* (toward) *the dominant black being. The reproduction of the revelation,*[329] *alas, brought the power, alas, that had to be diminished! The sentence of the chariots of the lord*[330] *crushed the dominant black being. The lord, destroyer and agitator of the mountain, rode*[331] *his vessel in the midst of the dominant black being. The majestic power of the lord surrounded him. He laid siege to and broke the dominant black being. The omen of death*[332] *and of the clash of battle laid siege to the clothed one.*"[333]

CBS 11065-c, col. 6, lines 12-17

The humans are again described as being "clothed," which symbolizes civilization and intelligence. The supernatural power of Enlíl's spacecraft is confirmed, his chariots surrounded the invaders. The word "death" is used here to make it clear what awaited the presumptuous humans. The (male) authors of the biblical Genesis took up this idea, but associated it only with the Serpent and the woman; yet it was neither Enki, nor the woman who took up arms in the original version, but the men (the "dominant black being"). The woman was a helpless witness to this murderous folly:

> "*An omen of death and a cry came out of the mother's*[334] *guts, alas! The power of the benefit of the light*[335] *of the mighty chariots had been brought to the sole wise woman*[336] [who had been] *approached. Master divine and of the cedars! Lord of the power of the city and of the storehouse, you made rounds in the sky*[337]. (To) *consolidate our abode all the way to our land of nourishment,*[338] *the chariots put the revelation*[339] *into pieces! The lord of the agitation of the mountain broke up the revelation and the offense of the dominant black being! Oh, chariots of the city of the gods! The road*[340] *of the chariots of the lord [put to pieces?]*[341] *the dominant black being*."

CBS 11065-c, col. 6, lines 18-25

Úš-mu-ù-ama-e-na$_5$: "An omen of death and a cry came out of the mother's guts." The mother who was dismayed and pained to see her progeny being massacred seems to be considered the main culprit. She was insidiously held responsible for the death of her kind. Repeatedly, she is said to possess the power of the light that comes from the sky chariots—an ultimate outrage! Enlíl and his soldiers made rounds in the sky and launched the last murderous assault. Where was Enki? Since he is not mentioned, we must presume that he was not involved in this engagement and that he was in some other land. Enki is reported in the texts as being a pacifist, he could not stand war! His absence from Kharsağ and Kalam must have determined the moment of the assault for the humans, since they must have known that Enki would have been opposed to it. The tools he gave them were meant to awaken them and the weapons to protect themselves, but not to be used offensively.

The gods took advantage of this attack by the humans to strike back and completely crush the workers' revolt. They took advantage of this military action to restore order and protect themselves from the possibility that the

humans might gain access to the tree of immortality. We will discuss this tree in the last section and in the epilog.

> "(At that time) *the messengers*[342] *observed and exposed favorably in the sky*, (they were) *the great and magnificent observers*[343] *of the lord. The external*[344] *power of the elevated*[345] *lords—his nature—had been brought from the heavens!* (But) *from the fields*[346] *of life to the shining*[347] *garden, the artisan had murmured and talked,*[348] (while) *the great messengers*[349] *surrounded the mother*[350] *and cast metal*[351] *in the garden. The great tool*[352] *had been exalted as a hero, the one of the legacies of the mighty chariots*[353] *of our very mysterious race*[354]*: the tool abusively transmitted to the mother!*[355]
> "
>
> **CBS 11065-c, col. 6, lines 26-33**

This is a very interesting passage: because it tells us that there were messengers (*Sukkal*)—called observers—who lived among the gods. When the Serpent artisan Enki had spread ("murmured"!) the Secret, from the fields of Kalam to the garden of Eden at Kharsağ, his observer-messengers were casting metal in the divine settlement. The observers in question were the *Nungal*, or *Igigi*, already mentioned in the clay tablets. These beings and their descendants were obviously partisans of Enki, and were even considered as his children. It is as if, once the Secret had been revealed, the observers themselves spread the knowledge of metallurgy to the humans: there are other texts that share this common idea.

I already mentioned that the *Book of Enoch* considers Azazel (Enki-Osiris) as an angel who descended to Earth to "corrupt" humanity by teaching him how to work metal; then he sent in his "lustful watchers," who mixed with the daughters of man and gave birth to a race of famous men, heroes, or giants, called *Nephilim* in the Bible. In *Awakening of the Phoenix (French edition at Nouvelle Terre, 2009)* I showed that many of Enki-Osiris' troops were in Egypt and that the term *Nephilim* is related to the Egyptian word *Nefel,* or *Nefer*: "child," "seed," "very big," "good." Which brings us to the Hebrew word *Nephel*, or *Nephil*, which was translated as "giant": hence the *Nephilim*, who were the children born of the gods consorting with human females.

In Egypt, the followers of Osiris (Enki) are said to have split into several clans because of the mixing between gods and humans. In *Awakening of the*

Phoenix (2009), I also explained that among these followers were blacksmiths (*Mesentiu*) who were associated with the *Shemsu-Râ* (followers of the light, or of Ra) and the *Shemsu-Heru* (followers of Horus). The word *Mesentiu* combines the root *Mesen*, which means "to defend" and "to protect" in Egyptian. The *Mesentiu* were known for their ability to work with steel and manufacture weapons, which confirms their relationship with the watchful angels of the Bible and lines 26-33 of CBS 11065-c, column 6.

The presence of these blacksmiths in the garden should be connected with that of Enki's watchers in the tunnels in Eruh. This region must have had vast underground complexes and ancient forges.

Clay Tablet Sources (Mesopotamia)	*New American Standard Bible*
CBS 11065-c (col. 6): The artisan Enki revealed the secret of **metallurgy** to the **woman,** while his sons, the **great messenger-observers**, **cast metal** and co-habited with her [the mother of the human race]. **The mother** knows the **secret of the gods**: **the tool revealed**.	**Gen. 6:**1-5 and the **Book of Enoch**, chap. 8:1: "The sons of God came in unto **the daughters** of men and they bare children to them… the **Nephilim,** which brought corruption among Mankind." Azazel transmitted the **secret of the gods**: the knowledge of metals to humanity and so corrupted it.

As I mentioned above, the humans had the choice between good (civilization) and evil (war), and so were responsible for their own destiny. In their defense, it should be said that their desperate attempt was probably only an imitation of what their warrior-creators had done. Here is the translation of the last lines, followed by their phonetic decomposition:

> "*The mother had rejoiced at the might of the gods (thus) revealed; of the [outraging] tool that was murmured to her. [The man] of clay was put back into his place of work and attached. He was cursed and changed!* (Because) *the revelation given to [the mother] awakened and murmured in the garden, alas, the city [cursed] the man of the garden!*"
>
> **CBS 11065-c, col. 6, line 34-38**

Here is the decomposition line by line:

Line 34: *Ama* [mother] - *Húl* [to rejoice] - *Am* [might] - *A* [article] -

Diğir [gods] - *Ka* [to reveal; speech]

"*The mother rejoiced at the might of the gods* (thus) *revealed.*"

CBS 11065-c, col. 6, line 34

Line 35: *Ğiš* [tool, tree] - [*In?* (outrage/outraging)] - *Bi* [murmur]

"*Of the [outraging]*[356] *tool that was murmured to her.*"

CBS 11065-c, col. 6, line 35

Line 36: *Im* [clay] - [*Na*? (man), as in line 38] - *Gi* [to put into his place of work, to stabilize] - *Dù* [to attach] - *Íb* [to curse] - *Bal* [to change]

"*[The man]*[357] *of clay was put back into his place of work and attached.*[358] *He was cursed and changed!*[359]"

CBS 11065-c, col. 6, line 36

Line 37: *Ka* [revelation, speech, to reveal] - *Gíd* [awakened, to increase, to expand] - [*Ama?* (mother), as in lines 30, 33, 34] - *Ba* [to give, offer] - *Sar* [garden] - *A* [in] - *Bi* [murmur]

"(Because) *the revelation*[360] *was given to [the mother]*[361] *awakened*[362] *and murmured in the garden.*"

CBS 11065-c, col. 6, line 37

Line 38: *A* [alas] - *Uru* [the city] - *Na* [man] - [*íb*? (to curse), as in line 36] - *Sar* [garden]

"*... alas, the city [curses]*[363] *the man of the garden!* "[364]

CBS 11065-c, col. 6, line 38

Everything seems clearer. As we know from the Book of Genesis, man was expelled from the garden and cursed by God! The authors of the Bible chose not to mention the Secret of the gods, preferring to use the word "tree" instead of "tool." Another thing that the Bible does not mention is that man is supposed to have been changed. But how? One might imagine a further genetic manipulation that was intended to diminish man, as we can read in the clay tablets (e.g. *Enki and Ninmah*, AO 7036 / BM 12845) in which we see Ninmah (Ninkharsağ) conducting various genetic experiments on humans in order to compete with Enki. A genetic manipulation of this type is mentioned later in the Book of Genesis, specifically in the case of the *Nephilim*, which fits well with our text. This would demonstrate once again that the recycling of the texts on the clay tablets was done without respecting the chronological order of the originals. As God states in the abovementioned passage: "*My spirit shall not always strive with man, for that he is also flesh: yet his days*

shall be an hundred and twenty years" (**Gen. 6:**3). We can infer from this that man lived much longer before.

Clay Tablet Sources (Mesopotamia)	*New American Standard Bible*
CBS 11065-c (col. 6)**:** The man **is cursed** and **chased out** of the **garden of Eden**, because the **Serpent**-craftsman Enki **spoke to the woman** and murmured to her the Secret of the tool. **Man** is **brought back to his place of work**.	**Gen. 3:**22-24: Man **is cursed** and **expelled** from the **garden of Eden**, because the **Serpent spoke with the woman** and made her taste of the tree of the knowledge of good and evil. **Man is obliged to work** for his survival.

Why is it that everything that we have discovered so far was not noticed before or translated correctly? The reason is that the research conducted by Assyriologists in American universities has always been funded by private donations from wealthy American Christians who interpret the Bible literally. The results of this research are not divulgated and its access is restricted to a very small number of persons. Some part can be found in university publications that remain the province of professionals. Very little of this information ever reaches the general public because it calls into question the very roots of the Christian religion and the Bible, and in some way, the foundations of Western society itself. There is every reason to think that these texts are known by a handful of specialists in ancient Sumerian philology, but that they have never been made public for the obvious reasons just cited.

The number of people who are able to decipher Sumerian cannot be much more than a hundred. Among them, those who were familiar with the collection of the University Museum in Philadelphia in the last century cannot be more than thirty. In all, I would guess that only about fifteen philologists worldwide are aware of the true content of these texts.

Part 4

THE ROOTS OF THE TEARS

ARCHAEOLOGICAL DISCOVERIES
AND DESTRUCTION OF THE TWO TREES OF THE EDEN

Let's see another aspect of the topic of the trees of Eden and the "Fall of Man" – as it was adopted by the authors of Genesis from the clay tablets – according to royal Sumerian and Akkadian sources. These texts are of more recent than the ones that you discovered trough this book until now. They tell of events that are correspondingly closer to us in time.

Here, we are no longer in the realm of what is generally called mythology, this clay tablets deal with history, in particular that of the kings of Sumer and the royal chronicles. You will get a feeling of déjà vu, of things already experienced, except this time on a human rather than on a divine scale—yet, as you will see, the gods are never far. A boomerang effect seems to be in play, a counter-reaction that may prove to be useful in solving a problem that had remained unsolved in the past: a human version of what we have discovered in the previous chapters, reproduced afterwards in archetypal terms.

By way of introduction, here is a brief summary of an ancient Sumerian myth that will permit us to make a link between the history of the colony of Kharsağ and its garden of Eden and the history of the conflict between the kingdoms of Umma and Lagaš, which will be the subject of this section. This myth features the Serpent Enki, whom we know well by now, and Enlíl's son, Ninğirsu-Ninurta.

> *The Anunna gods being at war with unknown and supernatural beings, one of the gods, Anzu, stole the tablets of Fate from Enlíl. This resulted in cosmic and terrestrial imbalances that perturbed the sovereignty of the gods. Ninğirsu-Ninurta, Enlíl's warrior son, was asked to recover this lost royalty. He attacked Anzu and made him loosen his grasp, causing the tablet to fall into the underground world of Enki. The latter rushed to take hold of the royalty that had initially been in the hands of his rival, Enlíl. Enki praised the victory of Enlíl's son, assuring him that his name would be honored throughout eternity. Ninğirsu-Ninurta, however, wanted to recover the providential tablet*

and take the royal power over the gods for himself. To this end, he hatched a plot against Enki. Guessing what was in the works, Enki created the turtle and gave it the breath of life. The animal caught Ninĝirsu-Ninurta at the heel as the warrior went to the door of Enki's shrine and, digging a ditch, he threw earth into it to cover him up. In this way, Enki made Ninĝirsu-Ninurta aware of his pretentiousness and weakness, and told him that he wanted to humiliate him and show him who was the real master.[365]

Summary of* Ninurta and the Turtle, *CBS 8319 / CBS 15007 / CBS 15085

This fourth part of my book begins with the theme of the turtle, which, as we have seen (fig. 16), was the personal symbol of Enki, the Serpent god of wisdom, the craftsman who revealed the Secret of tool making to the human race. It is no coincidence that the turtle was used as a weapon to outsmart Enlíl's son, Ninĝirsu-Ninurta. But what kind of a weapon was this and what did it symbolize?

1. UMMA-NA or human

The generic Sumerian term for turtle is Kúšu. According to Halloran's Sumerian Lexicon, it can be decomposed into KU_6 ("fish") + ŠÚ ("to cover, cover up"), which would give Kúšu the meaning of "covered fish." Though I agree with this interpretation, I think that Kúšu derives phonetically and especially etymologically from KÚ ("food," "nutrition") + ŠU ("might," "power"), i.e. "food of power," which would endow our turtle with a magical virtue that enhances the power of the person who eats it or uses its symbolism.

Throughout the cultures of the ancient world, the turtle, which was seen as a mediator between Heaven and Earth, stood for three common ideas: **immortality**, the **cosmos** and **stability**. In China, its shell and brain were used to make potions granting **immortality**. When exposed to fire, the flat part of its shell (Earth) manifested the language of Heaven and was used for divination. The turtle inspired a basic spiritual attitude and, in this capacity, stood for concentration and the **return to the primordial** state. In India, the turtle is a symbol of stability in the creation of the Cosmos, as well as of the **regeneration of man**. Pliny the Elder said that turtle meat was an antidote for poison and believed that it had the power to counteract the effects of magic. [366] In Mesopotamia, it was a symbol of Enki, the god of wisdom and understanding who had tasted the plants of immortality, the secrets of which were known to his consort and the former spouse of Enlíl, Ninhursağ-Ninmah. Having eaten of these plants, Enki of course also came into possession of the secret of their preparation.

Is there a place in Mesopotamia that was associated with the turtle? The answer is definitely yes: the ancient Sumerian state called *Umma*, and the city of the same name, which was written with the logogram *Ǧiš-Kúšu*. This can be translated literally as "the tree of the turtle," and, by extension, the "tree of immortality." Moreover, one can also write this name as *Ǧiš-Hú,* literally, "tree of penetration, or transformation."[367] This is a surprising correspondence, especially when we know that the Hebrew term used in the Bible for "Tree of (the Knowledge of) Good and Evil" from which man ate in Eden is *Éts Iada*, literally "the tree of penetration"! Thanks to the discovery of bilingual lists, we now know that the name of this territory was written with

the particles given above, but pronounced *Umma*.

And so here we are confronted with unexpected associations, since the name of the city of Umma can be read in two ways, as two names: *Ǧiš-Kúšu* ("the tree of immortality") and *Ǧiš-Hú* ("the tree of penetration and knowledge"), which reminds us of the famous trees in the biblical Genesis. Why two names? According to archaeological discoveries made in 2003, just before the Second Persian Gulf War, there used to be two cities of Umma in fact: *Tell Djokha (*31° 40' 1.8" N, 45° 53' 15.3" E) and *Umm al-Aqarib* (31° 36' 40 N, 45° 56' 24.4" E).

24. The site of Tell Djokha, the second Umma. Its name means "tree of penetration." This city under the protection of Enki, materialized the Tree of the knowledge of Good and Evil. It went to war against the divine kingdom of Lagaš around 2550 B.C.

Umma is really fascinating. One of the sites of this ancient land, the present-day Tell Djokha, spreads out on a hill overlooking the plain of Edin, which benefited from a comprehensive irrigation system in the Sumerian

period. Since the largest Sumerian cities were far from the two biblical rivers, the Tigris and the Euphrates, a great network of canals was built, some of which were wide enough to permit merchant ships to dock at the larger cities, such as Umma. We know that the Umma that was located on the site of Tell Djokha had trade relations with many cities, such as Nippur, and sold basic staples there. Its inhabitants were reputed to be skillful craftsmen and workers.

Most of what we know about Umma and its population comes from the royal records of the realm of Lagaš, which had repeated conflicts with Umma. Thanks to these documentations, we are well informed about the contention of these two city-states for the possession of a vast agricultural grounds called *Gú-edin* and a palm tree plantation, the *Mušbianna*, a name that can be rendered literally as "the Serpent who talks of the Heavens."

This otherwise banal story of friction between two rival rulers becomes interesting when we know that the tutelary gods of the realm of Lagaš were Ninĝirsu and his father Enlíl. The cities of Lagaš and Ĝirsu therefore stood under patriarchal domination. As for the rival kingdom of Umma, it was under the matriarchal rule of the goddesses Ninmah, Nisaba, and Ereškigal, as well as the latter's brother, the Serpent of Wisdom Enki, and lastly a minor deity named Šara.[368] Some of the dedications brought to light by the archaeological excavations of Umma depict the main deities of this city:

"*For Enkigal, Urlumma, the king of Umma, the son of Enákala, king of Umma, built his temple*."[369]

Sumerian lapis-lazuli tablet from Umma (ID3a)

Enkigal (ENKI-GAL = "great Enki") was the Serpent of Wisdom worshipped in Umma. The epithet EN-KIGAL ("lord of the underground world") was very likely a play on words by analogy with his twin sister Ereškigal, "the sovereign of the underground world."

"*For Ereškigal, the queen of the west, Lu'utu, the prince of Umma, the son of Nininsina, for his life, at the place of the rising sun, the place where fate is ordained, built a temple; he decorated its facade and made splendid its name*."[370]

Sumerian clay nail from Umma (IID2b)

"*For Ninhursağ, mother of the gods. Lu'utu, the prince of Umma on his beloved esplanade, built a temple. He made a firm ground for the foundations, buried his foundation deposit in it, and established its rules*."[371]

Sumerian clay nail from Umma (IID2a)

The name Umma was derived from the Sumerian *UMMA*, or UM(U): "old woman," "wise woman," "medicine-woman," or "witch." We find this again in the Akkadian *Ummu* and the Arabian *Umm*, both of which simply mean "mother." It was this mother (*Um* or *Umu*) who received from the Serpent "the power of the benefit of the light of the mighty chariots," as written on CBS 11065-c (col. 6, line 19) and who had been pursued by the "chariots of the Šatam," as written on CBS 11065-c (col. 5, line 18). As consequence, we can compare her to Eve, the great sinner, the one who had listened to the Serpent and who spread the Secret of metallurgy to the humans in the land of Kalam.

Translated literally, the decomposition of *UM-MA* gives us—surprisingly enough—UM ("wise woman," "old woman") + MA (to "attach," "place"): "Wise Woman who attaches (humanity to death?)," or "Wise Woman who places (the secret of the gods in the hands of humanity?)." This discovery takes us back to remote prehistoric times when the Mother-Goddess ruled in the largest cities of the ancient Orient. Umma was probably one of the archaic city-states in which this goddess was worshipped, probably as Nanše or Nisaba. Both goddess symbolized fertility and were both associated with the Serpent of wisdom Enki.

We have seen earlier that the inhabitants of Umma consisted of craftsmen and workers, and so it is not surprising to find in the Akkadian vocabulary the words *Ummânu*—"people," "workgroup," "craftsman," "worker"—and *Ummânum*, which can mean "people" or "army." This ancient word survives in today's Arabian *Umma* ("community," "nation").

Another striking fact: the rulers of Lagaš constantly invoked the divine protection of Ninĝirsu and his father Enlíl in the royal documents. The human population of Umma was considered to be no better than laborers, only good to work for the kingdom of Lagaš and subordinate themselves to the patriarchal gods. This last kingdom was called *ŠIR-BUR-LA*, a synonym for Lagaš that can be translated as the "Bird of Eternal Youth." In the eyes of the beings in this divine realm of eternal youth, the people of Umma—the *UMMA-NA* (lit., "the humans of Umma" or "the humans of the Wise Woman")—were mere human who were confronted with the divine speech of the gods *Enlíl* ("the lord of breath") and his son *Ninĝirsu* ("the lord of the naked captives"). All this gets even stranger when we know that the word "human" comes from the Latin *Humanus* ("human," "man") and *Humana* ("things human"). Not only that, but, as we will see, the conflict between Umma and Lagaš began on the day when

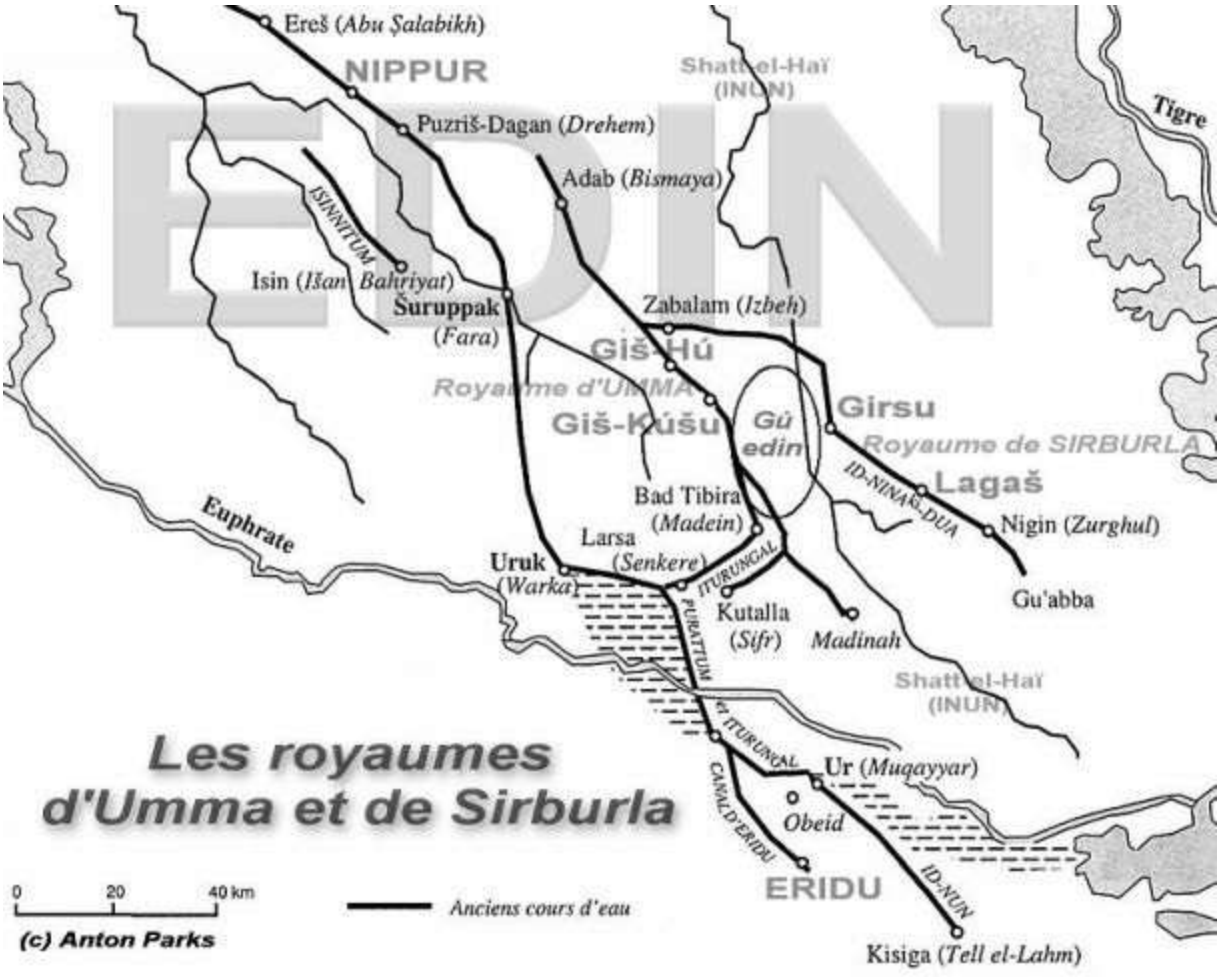
Uš, the prince of Umma, violated the strictures of the gods of Lagaš by trespassing on—in the text, literally eating—the territory forbidden by an ancient decree of the gods. It was prince Uš who committed the irreversible *faux pas* that would forever separate the clan of the gods from that of the humans, which had been held together by a fragile peace until then.

2. Autopsy of the two trees of the Edin

The archaeological site of Tell Djokha, identified with ancient Umma, is known since it was discovered in 1881 by the French Vice-Consul at Bassorah, Ernest de Sarzec (1837-1901), who had become an archaeologist due to his diplomatic functions. He made this discovery while he was digging at Ğirsu (Tello).

Motivated by his passion and ignoring the risks, De Sarzec financed the excavations and organized several campaigns at Ğirsu (Tello) starting in 1877. It was there that the first documents that told the story of the tensions between the kingdoms of Lagaš and Umma were unearthed. De Sarzec explained in his reports that the situation was dangerous at the excavation sites already in 1880-81: "*The Arabs are becoming so menacing, their attacks at night are so daring, that I could not fight any longer and had to pick up stakes… At the moment, in Bassorah and in Baghdad, the Arabs are stealing, looting, and even killing in broad daylight… Most of the pieces or fragments that I am bringing with me were stolen from me and I had to buy them back…*"[372]

Somewhat later, in 1894 (8th campaign), after having unearthed almost 30,000 tablets, he was again forced to leave, letting the local population systematically plunder the site of Tello, the ancient city of the god Ninğirsu-Ninurta. It is believed that another 40,000 tablets were unearthed and dispersed throughout the world, some being sold to tourists for a ridiculous price. Whenever the archaeologists were away or the excavations had to be stopped, the sites were probed and plundered by organized bands who had kept abreast of the progress of the digs. The French archaeologist André Parrot, who later resumed the excavations at Tello, said that in the summer of 1931, when all the sites in the vicinity of Tello, Ur, and Warka were closed and the archaeologists gone, another exploration—clandestine, but methodical—got under way, and he cited the example of Senkere. In some places, the plundering was so well organized and conducted on such a large scale that discretion was no longer a consideration. Motor vehicles made trips between Senkere and Larša and the nearby cities. Convoys brought supplies to the robbers and evacuated the finds. Parrot reported that this kind of exploitation was financed by sheiks, antique dealers, and even government officials.[373]



Meanwhile, the former kingdom of Umma, with its city bearing the names of the trees of Genesis, did not benefit from scientific excavations like Ğirsu (Tello) and Lagaš (Tell al-Hiba). While the site of Tell Djokha had been known as early as 1877, for over a century, no official digs could be made. Of course, this did not prevent the two sites of Umma from being visited by looters and bulldozed when the First Persian Gulf War broke out in 1991. It was only in the late 1990s that Iraqi excavations were undertaken at Tell Djokha and Umm al-Aqarib, which lies only about 5 miles to the southwest of the latter.

During this brief period, the Department of Iraqi Antiquities began to excavate at several sites that had been deteriorated or were in danger of being looted. Their attention went particularly to Umm al-Aqarib, which I suspect was the ancient **Ğiš-Kúšu (Tree of Immortality)**. This city spread over an area of some three square miles and dominated the region with a hill that rises

about 66 feet above the plain of the Edin. Iraqi archaeologists discovered the vestiges of a great administrative building, probably a palace (164 x 164 feet) and some tombs. They also discovered a tripartite Sumerian temple (with an H floor-plan), made of plano-convex bricks typical of the archaic Sumerian dynasties. Most of the walls were 6 feet thick and reached 21 feet into the ground. The Iraqi archaeologists also discovered a large cemetery.

Adjacent to the south wall were solidified piles of dried mud bricks. These bricks seemed to form the base of a structure that led to the hill and the highest point on the site. The archaeologists suggested that this might have been a platform or even a ziggurat, which would make it the only known example in Southern Mesopotamia and the oldest one in the region. Excavations also discovered that the courtyard and rooms of the temple were filled with sand that contained no archaeological remains of any kind, which would indicate a deliberate burial of the site.

Tell Djokha, the second Umma—in my opinion, **Ǧiš-Hú (Tree of Knowledge)**—proved to be a highly important urban center at the time of the kings of Ur. A great deal of our knowledge about this site comes from the work of George Contenau, who published two books in 1915 and 1916 on the subject. The research conducted by Iraqi archaeologists in the 1990s has yielded mostly complementary information to what Contenau had already discovered.

Tell Djokha-Umma is an imposing site in the middle of the desert. The traces of an ancient culture are still visible in spite of the dunes that have covered it. The main hill has a crescent shape and is not higher than 49 feet at the highest point. Already in 1902, the ruins of a large building rising from a platform of about 230 feet to the side were discovered on the north side of this hill with a mound at the top. To the south there were square baked bricks and a small rectangular building. Many fragments of diorite were found, suggesting that there must be graves somewhere.[374]

Meanwhile, the recent and difficult excavations of the two cities of Umma were dramatically aborted in 2002, when American and Coalition forces prepared for the invasion of Iraq. As I have already mentioned, almost all the known clay documents from Umma were unearthed in clandestine digs and found their way to the black market, that is, into the hands of wealthy Western collectors, and sometimes—but not often—into the hands of archaeologists, and so museums.

The Second Persian Gulf War of 2003 dealt a fatal blow to the excavation

of the history of Umma and its trees of the Edin (plain). Looters took advantage of the interrupted archaeological missions and the confusion of the hostilities to clean out the sites. Between 2002 and 2004, the Lebanese journalist and photographer Joanne Farchakh-Bajjaly took many photographs of Iraqi archaeological sites, particularly at Umm al-Aqarib and Tell Djokha, showing the damage caused by the illegal digs that plagued Iraq during the war of 2003. The brick facade of the temple of Tell Djokha (period of Ur III) was destroyed by the looters. We also see gaping holes made by the pickaxes, bulldozers, and mechanical shovels of the organized bands which, according to local source, were financed by foreigners. There are no secrets in the desert! The looters were generally armed and well organized. Apparently, what interested the thieves the most were clay tablets inscribed in cuneiform. Thieves were well rewarded for their work. The heavy machines and vehicles literally crushed the ground and pulverized the artifacts that had been left behind at the site.

At Umm al-Aqarib, which was probably the first city of Umma, the structures of the palace were leveled. Nearby walls dating from archaic Sumerian dynasties were breeched by the looters. The ground is littered with potsherds and holes mar the site as far as the eye can see. Photographs taken by the Italian Carabinieri Comando show the ground of Umm al-Aqarib, Djokha, Zabalam, etc. full of holes, like a giant piece of Swiss cheese. We will never know the full extent of this cultural disaster, but it must be cataclysmic.

3. A historical conflict as the reflection of an even more ancient past

The Iraqi excavations conducted until 2002 at the sites of *Tell Djokha (*31° 40' 1.8" N, 45° 53' 15.3" E) and *Umm al-Aqarib* (31° 36' 40" N, 45° 56' 24.4" E) suggest that the latter was originally the famous city of Umma of the archaic Sumerian period, called ŠÁR×DIŠ ("unique totality") by the people of Umma, or **Ğiš-Kúšu (Tree of Immortality)**. As for the site of Tell Djokha, 5 miles to the northwest of Umm al-Aqarib, it would correspond rather to the historical Umma of the royal texts, and so to the city of **Ğiš-Hú (Tree of Penetration, or Knowledge**), later called Kišša in Akkadian. As I have been able to verify myself on facsimiles of the royal texts of Sumer and Akkad, *Ğiš-Hú* was indeed the name that was used the most often for the city of Umma during the period of conflict in question.

From the information available today, it is still difficult to decide which of the names fit which of the geographic sites. Will this ever be possible? Indeed, the ancient **Ğiš-Kúšu (Tree of Immortality)** sometimes seems to represent the historical Umma, as if the site had been re-appropriated by the people of Umma. May this have been the re-appropriation of the plantation of **Gú-edin ("Border of the Eden")** instead, which was the cause of the misunderstanding between the kingdoms of Umma and Lagaš, since Umm al-Aqarib **(Ğiš-Kúšu, "Tree of Immortality")** lay exactly there, buried underground? I would tend toward this hypothesis. In this case, it would be the famous "turtle" referred to in the myth of Enki and the warrior Ninğirsu-Ninurta. This turtle is supposed to have represented the ancient city that was opposed to Enlíl and his son, as well as to the divine pronouncements of the gods. The first Umma was probably destroyed through an earlier conflict between the clans of Enlíl and of the Serpent Enki, in the same way that the kingdoms of Umma and Lagaš were to be destroyed because of this ancient rivalry. This may be the reason why the archaeologists found sand filling the sacred places of the ancient city associated with Enki: this was a punitive burial of the first city of Umma.

What had this city been guilty of in the remote past? Had it been too successful in the Edin and provoked Enlíl's anger? According to the myth of *Ninurta and the Turtle* referred to above, the divine power stolen from Enlíl

by the bird Anzu and recovered by his son Ninĝirsu-Ninurta finally fell into Enki's hands. Enki then used the turtle to keep Ninĝirsu-Ninurta from taking back the lost power. What kind of power was this? I would suggest that it involved the knowledge of metal ores and its attendant technology, and so of the making of tools of all kinds. This was a knowledge and civilizing factor that only the kingdom of Lagaš and its "eternal youth" could have possessed, since Lagaš enjoyed the protection of Enlíl and his son. This was the secret of the metal that the god Enki gave to woman in the texts studied in the previous section. This knowledge of metal led to the creation of two distinct scientific disciplines in the kingdom of Umma: in the case of the first city (Umm al-Aqarib), the applied sciences and medicine; Enki being a healer, we might even suppose the medicine that preserves youth. This medicine was probably known in the kingdom of ŠIR-BUR-LA, as its name implies: "Bird of Eternal Youth." As for the second Umma (Djokha), it probably experimented with the knowledge of good and evil: that is, of the civilizing use of metal and its destructive use for weapons of war and defense. This science made it possible for it to stand up against the divine word of the gods. By putting this knowledge into the hands of humanity, Enki gave the humans of Umma (UMMA-NA) a form of autonomy, traces of which can definitely be found at Djokha and Umm al-Aqarib. This knowledge displeased the kingdom of the gods, which had always considered the people of Umma as underdeveloped, "naked captives," serfs that were only good enough to pay tribute… a strange repetition of history. The idea of the two trees that represent the knowledge of the gods had indeed been known in Mesopotamia since the earliest prehistory and was adopted by the authors of Genesis.

There is a certain mystery that lies over these events. As in the Genesis account, at the time of the second Umma, there was a tree in the great garden that was the plain of Edin. The name of this tree was **Ğiš-Hú—Tree of the Penetration of Good and Evil**—which the people of Umma had appropriated. But the second tree—**the Tree of Life**—remained invisible and forbidden, out of reach for the humans of Umma—yet one tree of life can sometimes hide another. This is what we are about to discover.

THE ROYAL CHRONICLES OF THE

TREE OF THE PENETRATION
OF GOOD AND EVIL

"*The Worthy Lord of the Heavens, the mighty, the one called upon by the Lord of the Naked Captives* [declares]*: 'I, angry in the enemy land, I, which has always been, I proclaim* ***[man]****, the prince of the* ***tree of penetration****, each time that with his troops[...] he will have* ***eaten the plant of the Edin*** [in] *the beloved realm of the Lord of the Naked Captives, may he* ***slay him****.'"*

Stele of the Vultures**, V 18 / VI 16**

"*The Lord God* [Yahweh-Elohim] *gave* ***man*** *this commandment, saying, 'From any tree of the garden* ***[of Eden]*** *you may eat freely; but from the tree of the knowledge* **[penetration]** *of good and evil you shall not* ***eat****, for in the day that you* ***eat*** *from it you will surely die*.'"

Gen. 2:16-17

At the time of the kings of Ur, but probably long before, Tell Djokha-Umma, which stands on a rise, overlooked a fertile, extensively irrigated plain. The two went hand in hand in Mesopotamia. The perfection of the ancient hydrographic system can be seen in the remains of the canals in the vicinity of Djokha (Umma II) and from the mention in the tablets of boats heavily laden with grain that sailed throughout the region. These boats sometimes had considerable tonnage, which means that these canals must have been more than just irrigation ditches. There was a labor force that kept the canals free of obstructions, such as reeds and the like. The barks and barges docked near granaries where oats were stored. This irrigation system watered the plain surrounding the city of Umma. The desert sands had to be kept constantly from encroaching on the cultivated fields. Since the soil was not equally fertile everywhere, some fields were left fallow and some had too many rocks, but a well-thought-out system of deep canals running from the Tigris and Euphrates[375] rivers made for a great deal of fertile land. The texts tell us that this system was created through the knowledge of the gods.

There were also cisterns spread throughout the Edin (plain). The fields

produced a variety of cereals: wheat, oats, and millet. The **Gú-edin** ("boundary of the plain"), a territory situated to the southwest of Umma and that formed the border of the district of Lagaš, was very rich in grain. It was like a garden. Since time immemorial, Lagaš and Umma fought over its possession. Near the **Gú-edin**, a strip of good flat land, there was the rockier *Mušbianna* (lit., "the serpent who speaks with the heavens"), with its great palm tree plantations. Records of the harvests have been preserved and we know that the people of Umma made sure to cultivate seedlings that would increase their revenue. At that time—later than the period that will concern us—the kingdom of Umma had regained control of the **Gú-edin** and expanded its sphere of influence. Umma was extremely wealthy and supplied the great cities of Sumer, such as Nippur, sacred to Enlíl, where the first banks in the world were created by the Jewish population in exile at the end of the Babylonian period.[376]

> *"532 Gur of oats; royal units. Shipment with the destination **Nippur** for Naga'abtùm, coming from the **granary** **[of Umma]**, next to the orchard, on the royal canal."*[377]

Umma – Shipment of oats no. 5, Sumerian tablet from the Ur period

> *"600 Gur, 255 Qa… 460 Gur, 240 Qa of old oats, originating from the **Gú-edin** at the order of Dudu. Gúaka received the shipment [...] 1161 Gur, 120 Qa of old oats from the Eanta, shipment with the destination **Nippur**, come from the **Gú-edin** and the **Mušbianna**. Officials: Atu and Urd-Babbar..."*[378]

Umma – Oats Shipment no. 50 (D.58), Sumerian tablet from the Ur period

25. Possible depiction of the palm plantation of Mušbianna ("The serpent who speaks of the Heavens") on a seal. Mušbianna, in the fertile plain of the Edin, may be an evocation of the Serpent Enki, in charge of the garden of Eden, who transmitted the Secret of the heavens to woman, as mentioned in the Sumerian tablets CBS 8322 and CBS 11065.

All the offerings and contributions—voluntary or not, whether intended for the gods or the king—were kept centrally in great storehouses. They were collect by officials who deducted salaries and extra fees for the civil servants and employees, as well as the raw material for the many sacrifices that had to be made to the gods. The officials and employees had their own sources of income from the fields and houses that they owned. Exact records were kept in archives that have come down to us thanks to the illegal excavations of Umma and, to an even greater extent, those of Ğirsu (Tello).[379]

Both of these cities were located on a rise and had a pyramidal ziggurat, a place of worship and power from where the king or prince ruled the fields and marshlands in the name of the gods. The Sumerian potentates of remote antiquity could be counted in the dozens, each living in his isolated glory, constantly involved in power struggles. They all spoke the same language and believed in the same gods, even if each city had its favorites and tutelary

deities. At the same time, they felt themselves to be vassals of two cities and two gods in particular: the Nippur of Enlíl (the political center of Sumer) and the Eridu of Enki, (the religious capital of Sumer). Between 2800 and 2500 B.C., or at just about the same period during which the CBS texts of Kharsağ and its garden of Eden were written, only one king ruled over all of these various, otherwise independent city states.

It is estimated that some 25,000 tablets from the Umma of the Ur III period (around 2100 B.C.) have been published to date, yet thousands are still awaiting publication. We have no idea how many documents relating to Umma have found their way into private collections and museums throughout the world.

In the chronology that follows, I subscribe to the version established by Amar Hamdani in 1977,[380] which was itself based on the one presented by Samuel Noah Kramer in History Begins in Sumer. I have picked out a few royal texts and translated them literally in order to try to restore the original meaning of certain passages. This was certainly how the Hebrew exiles dispersed throughout Babylonia during and after the Captivity translated and interpreted these texts themselves.

1. The reasons that led to the "fall" in the Edin

Umma and Lagaš seem for a long time to have been of greater political importance than the more famous cities of Ur and Uruk. However far in time the royal Sumerian chronicles may reach, this territorial conflict seems to have broken out initially around 2550 B.C. At that time, the ruler of all of Sumer was King Mesalim of Kiš. It was his job to unify the city-states in the name of the gods and to arbitrate internal conflicts.

Mesalim was a wise king and he had to intervene personally when the border conflict between Umma and Lagaš began to flare up again. Being administrated by the god Ninĝirsu-Ninurta, son of Enlíl, the city of Lagaš was considered a divine kingdom. Lagaš was governed by King Enhegal around 2570 B.C. One of the oldest inscriptions relating the history of this conflict comes from an inventory of the land and possessions of this king:

> "*3 Bur*[381] *of royal land, taken away by* ***Ǧiš-Hú*** **[Umma]**, *which border the old palm trees of the* ***Gú-gán***, *land dear to Enhegal,*[382] *king of Lagaš*."

Inscription of Enhegal, **tablet CBS 10000, IV, 6-10**
trans. Don Moore and Anton Parks

Here is a literal translation:

> "*48 acres of royal land, taken away by the* ***tree of knowledge***, *that borders the old palm trees of the* ***border of the agricultural field***, *the land cherished by the Lord of Abundance, king of the Bird of Eternal Youth.*"

The term used here to name the *Gú-edin* (the boundary of the Edin) is *Gú-gán* ("border of the agricultural field"). This was the ancient name of the sacred agricultural land of the kingdom of Lagaš and whose ownership Umma was to claim for itself. This divine land was divided by a river generally referred to in Sumerian as *Idnun* or *Inun*, "the princely canal," also known as the *Shatt-el-Haï*. This was a natural water channel that ran north-south from the Tigris to the Euphrates and that had been regularized. Umma lay upstream from the divine kingdom and seems to have put pressure on Lagaš concerning the flow of irrigation water and the digging of wells. Whoever owned the land of Gú-edin disposed of great food resources and could control the irrigation system of the entire region.

Mesalim's arbitration avoided war for the time being, but it laid the foundations for future conflict, since it was obvious that the arbiter was partial

to Lagaš. The text reads:

> "***[In Edin], Enlíl**, the king of all the lands, father of all the gods, with his firm speech defined the border between **Ninĝirsu** and **Šara**.* [383] *At the order of Ištaran* [god of arbitration], *Mesalim,* [384] *the king of Kiš, measured [the border] with a rope and had a stele erected*."[385]
>
> **Clay Sumerian Cone (Ic7i I 1-12)**

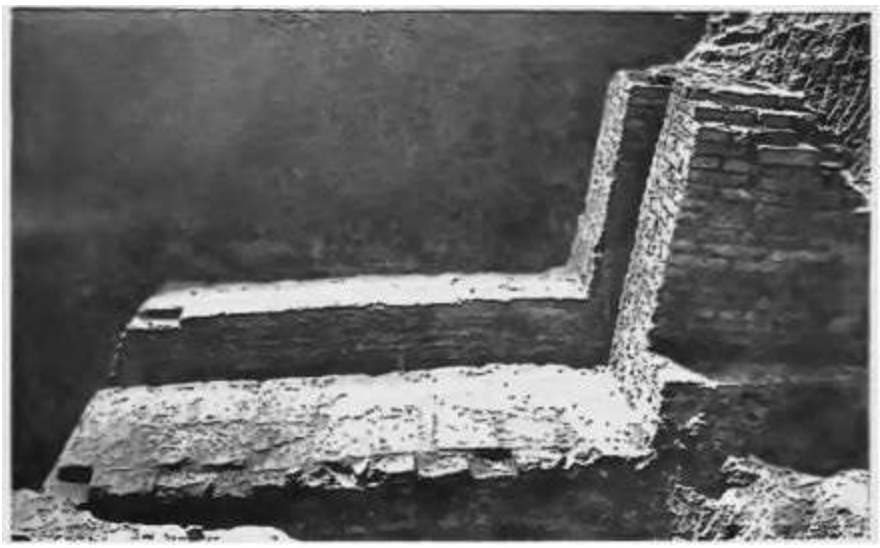
Literally translated:

> "***[In Eden], The Lord of the Breath**, king of all the lands, father of all the gods, with his firm speech defined the border between the **Lord of the Naked Captives** and the **Prince of the Divine Throne**. At the order of* [the god of arbitration] *Ištaran, [the ruler] of the intact power, King of the Whole of the World, measured [the border] with a surveying rope and erected a stele there*."

The transposition of the city-name *Ĝirsu* (Tello), the religious center of Lagaš, into *ĜIR$_{2,3}$-SU*, "Naked Captives," comes from Thorkild Jacobsen, in his article titled "Some Sumerian City-Names" (*Journal of Cuneiform Studies*, 21, 1967). I verified this decomposition myself: *ĜIR$_{2,3}$* indeed means "captive," "to capture, take away, to be taken." As for *SU*, it can be translated as "naked," "body," "flesh," "warren," "parents," "allies," "substitute," "unclad." Thus, the name Ninĝirsu, the son of Enlíl, must be translated as *NIN-ĜIR$_{2,3}$-SU*, "the Lord of the Naked Captives." This gives us a context in which there were human beings belonging to the kingdom of Umma (the Wise Woman) who were considered as unclothed captives by the kings of Lagaš, who themselves enjoyed the divine protection of Enlíl and of his son. History repeating itself.

26 a and b. Statuette of a naked captive found at *Ĝirsu* (Tello). The captive of Umma is bound by a Serpent that represents Enki the teacher, the one who brought knowledge to man by betraying the gods. The fish sign on his chest stand for the word "son." The inhabitants of Umma were indeed the sons of the Serpent.

This forced arbitration was accepted by the King of Umma, but it was to be expected that the ruling class of Umma would only wait for an opportunity to call the divine decree into question. It should be remembered that the kingdom of Lagaš occupied the site of Tello (Ğirsu) as well as the city of Lagaš (Širburla), both lying to the east of the channel (Shatt-el-Haï) that joined the Tigris and the Euphrates along a north-south axis, through the alluvial plain of the Edin (see the map). Umma therefore lay opposite Lagaš, somewhat more to the north, on the other side of the Shatt-el-Haï. The territory coveted by Umma was the strip of very fertile land known as the **Gú-edin** ("boundary of the plain") that separated the two rival kingdoms and on which the original Umma once stood before it was destroyed, probably called **Ğiš-Kúšu (Tree of Immortality)**. We may assume that this land belonged to the kingdom of Umma and Enki in prehistoric times. The excerpt cited above (CBS 10000, IV, 6-10) tells us that, already at this period, the Gú-edin/Gú-gán consisted of a very ancient palm plantation.



27. Buttress of the main palace of Ğirsu (Tello). **Excavations of Gaston Cros (1903-1909).**

During the following seventy years, a number of political upheavals disturbed the balance in Sumer. For some reason, the first Kiš dynasty, which counted twenty-one kings starting from the great Flood, lost its supremacy. The first Ur dynasty took the relay in the leadership of Sumer. However, as Amar Hamdani pointed out,[386] the kings of Ur were craftsmen and priests, not warriors. They were incapable of making the peace between the two cities be respected. The long-awaited opportunity for Umma to break the dishonorable treaty that Mesalim had forced upon them had finally come.

In Lagaš, a revolution of sorts had put the power in the hands of a man who did not belong to the royal family of Enhegal. This king, Ur-Nanše, was to found a mighty dynasty and turned out to be more of a civilizer than a warmonger. He is known from the great temples that he built: the bas-reliefs of Lagaš depict him as a worker among workers, carrying a basket of bricks and mortar for the sacred buildings. Other documents tell us of his efforts to improve the irrigation system and his importation of wood for his temples, as well as certain innovations in the storage of surplus produce. He was a builder-king, concerned above all with consolidating his power in the city. In this way, Ur-Nanše established a very solid foundation for his dynasty. In the meantime, the kings of Umma followed these developments with great interest.

2. The man who caused the "fall" in the Edin

The king of Umma was a master strategist and warrior, and he made preparations for war. Umma's armed forces had grown over the years and were well equipped. This troubled the divine kingdom. The *Ummânum* ("people" and "army"), as the Akkadian language put it, made for a disturbing presence for the divine kingdom of *ŠIR-BUR-LA* (Lagaš), the "Bird of Eternal Youth." Where did the ores and alloys used by Umma come from, given that these are no longer to be found in the soil of Iraq today? We know that there were ancient copper mines in Oman, the *Dilmun* of the followers of Enki. This is probably where most of the raw materials used to make weapons and other metal objects came from. The kingdom of Lagaš already drew its resources from there. The merchants of Dilmun engaged in trade and did not trouble themselves with foreign policy. George Contenau translated a number of tablets from Umma (preserved at the École pratique des Hautes-Etudes, Paris) that deal with the blacksmiths of Umma and their metalwork during the Ur period.[387]

The Sumerian name of the king of Umma, UŠ (Ush), can mean either "man" or "penis," while its homophone, ÚŠ, means "blood." This is surprising, for the Hebrew name given to man at the beginning of Genesis is not *Ush* but *Ish* (**Gen. 2:**23). In the same chapter, he is also called *Adam* ("the earthy one," "the clayey one"), which is derived from *Adama* (**Gen. 2:**7, "dirt") and *Adôm*, the name of a blood-red color. I showed earlier that the Sumerian *Á-DAM* is translated as "animals" and "beasts." So to say the eyes of the subjects of the kingdom of *ŠIR-BUR-LA* (Lagaš), the Ummana ("the humans of the Wise Woman," of the "medicine-woman," or of the "witch") were not civilized beings, since they were not under the protection of Enlíl and his son, the "Lord of the Naked Captives." The epithet "Naked Captives" refers to the inhabitants of Umma under Ninurta's supervision. Strangely enough, the Sumerian word for "companion" and "spouse" is UŠAR (Ushar), which became *Isha* in the Hebrew Genesis account. UŠ-AR can be decomposed and translated into the expression "to enlighten man"! All in all, we are dealing with quite a few semantic and ideological shifts.[388] But that is only the beginning.

Let us take up the thread of our story again. Uš knows that the kings of Ur will not be able to intervene and prevent him from marching into the **Gú-edin** and attacking the divine kingdom of Lagaš. Just then, however, Ur-Nanše died

and was succeeded by his son, Akurgal, a man devoid of experience in governance, much less warfare. The right moment for an attack had come. Uš, the king of Umma, invaded the divine territory. Here is what the clay tablet text says:

"***Uš*** *pa-te-si* ***Ǧiš-Hú-ki****-ge nam-inim-ma-dirig-dirig-šú e-ag na-rú-a-bi ni-pad* ***Edin Sir-la-bur-ki****-šú ni-gin.*"

Here is Samuel Noah Kramer's rendition:

"*But* ***Uš****, the prince of* ***Ǧiš-Hú [Umma]****, transgressing the divine decision, as well as the human promise, tore out the boundary stele and penetrated into the* ***Edin of Lagaš****.*"[389]

Sumerian Cone of Entemena (I 13-21)

A literal translation would read:

"*But* ***man****, the prince of the* ***tree of penetration [of the Wise Woman****], transgressing both the decision of the gods and the human promise, tore out the testimonial to the creation and penetrated into the* ***Eden of the Bird of Eternal Youth****.*"

The word NA-RÚ-A (stele) can also be rendered as "testimonial of the creation" or "mark of totality," which are definitions that would fit a stele on the border of a divine territory.

And so, according to the chronicles, Uš, "the man of the Wise Woman," advanced without hesitation, dislodging the boundary stele and marching illegally into the territory of Lagaš ("Bird of Eternal Youth"). The man from Umma took over the rich lands of the **Gú-edin** that belonged to Lagaš: according to the formulation of the *Stele of the Vultures*, he even ate it. François Thureau-Dangin's translation from the *Stele of the Vultures* reads:

"*[Uš]****, the prince of*** *Giš-Hú****, after the decrees of his god, with the men [of Umma],****[390]*** ***the*** *Gú-edin****—the territory cherished of Ninǧirsu,*** **[he]** ***devoured...*****"**[391]

Stele of the Vultures, **col. VI, lines 8-15**

In all the texts that involve the Gú-edin, the famous fertile region between the kingdoms of Umma and Lagaš that I worked on, whenever this territory is mentioned it is described as being the land cherished by the Lord of the Naked Captives, the terminology used is *Šà-gán*, which means "terrain" or "field of the heart," and so by extension, "cherished or beloved land." As we have seen, the Sumerian particle *Gán* can mean a "plot," a "field," and "agricultural field." Strangely enough, the Hebrew term for the garden of Eden is also *Gan*,

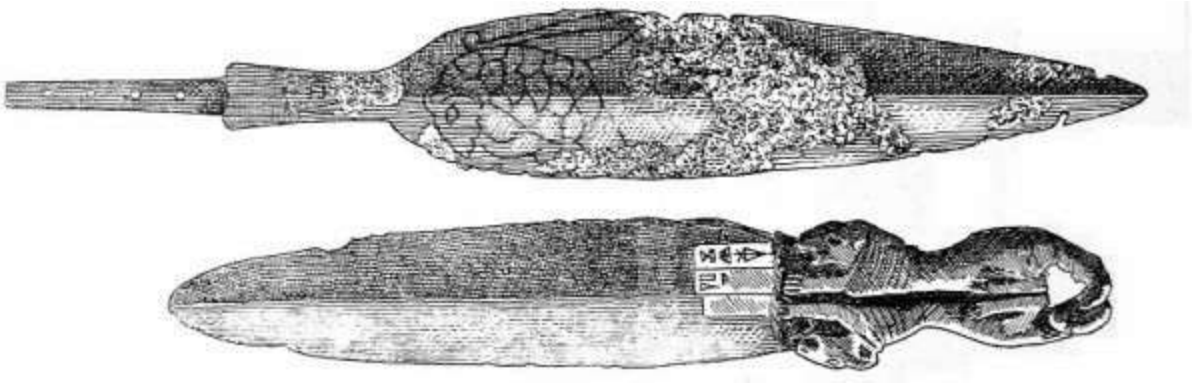
whereby it does not mean "field," but "garden." The Hebrew *Gan* (garden) was surely derived from the Sumerian *Gán*, which lost its original meaning when it was taken up in the Hebrew vocabulary.

The god of Umma is not named in the last excerpt, and this was probably a deliberate omission. However, since it is fairly obvious that the god in question was Enki, the Serpent god who had been worshipped in Umma since remote antiquity, I suggest that it be added in the excerpt translated below.

If a Jew in exile who had assimilated the culture of Babylon had had this kind of text in hand at a time when Akkadian was spoken, and if he had had some notions of Sumerian—as all educated persons did at the time—then he could very well have translated this passage in the following way:

> **"***[The man]***, the prince of** *the tree of penetration***, according to the decrees of his god [the Serpent Enki], with the men [***of the Wise Woman***]—the** *plant of the Edin***,** **[in]** ***the field cherished of the Lord of the Naked Captives,*** **[he]** ***devoured...*****"**

We have seen that Gú-edin was generally translated as "boundary of the Edin or of the Eden": "boundary of the plain." Now, the cuneiform character that represents the Sumerian particle *Gú* can mean: "edge," "border," "river banks," "plot," "land," "region," as well as "plant," specifically of the *papilionaceae* family, a vegetable that was cultivated in the winter in Sumer. And so, Gú-edin, "boundary of the Eden," or "field of the Eden," could also be rendered as **"plant of the Eden"**! This translation is absolutely correct from the semantic point of view. It would also explain why Tell Djokha (Umma II) was later called Kišša in Akkadian. Indeed, this word can be found in the following forms in Akkadian: *Kiššanu* "legume," *Kiššatu*, "universe," "totality" (Umma was written ŠÁR×DIŠ, "unique totality" in the Sumerian of its inhabitants), and *Kiššâtu*, "debt," "indemnity" (the role ascribed to Umma by the kingdom of Lagaš).



28. Weapons from the period of the conflict between Umma and Lagaš. French archaeological excavations of Tello between 1877 and 1933.

The troops of the lame king Akurgal were crushed by those of Umma. The city with the name of a tree and medicine-woman celebrated a total victory: the army had regained control of the Gú-edin and overturned the gods! Were they aware that, in doing so, they were taking their revenge against the gods, who in former times had ridden in their burning chariots to exterminate the people of the Wise Woman? Any action or gesture that creates an imbalance in space and time calls for a restoration of the balance in one way or another. That much we can learn from the story of Umma.

But the Sumerian gods were still watching. The people of Umma enjoyed a short respite and were able to use the new territory for less than a generation. To be a foe of Lagaš meant to pit oneself against Enlíl's son, the Lord of the Naked Captives. Lagaš was to avenge itself soon enough.

> "Ninĝirsu planted the seed of Eanatuma[392] in the womb [of Ninhursağ]. Ninhursağ gave birth to it… Ninhursağ nursed it with her sacred teats. Rejoicing greatly, Ninĝirsu gave it the royalty of the 'Bird of Eternal Youth' *[Lagaš]* […] Eanatuma was reclining […] Ninĝirsu sat at his bedside. To Eanatuma, he spoke: 'Giš-Hú made Kish herself angry against her plundering gangs and will not support her. On your right, Utu will stand up for you. On your forehead, he will tie the royal headband!'"
>
> ***Stele of the Vultures,* excerpts IV 9 to VII 11**
>
> trans. Don Moore and Anton Parks

Translated literally:

> *"The Lord of the Naked Captives planted the seed of the Lord Worthy of the Heavens in the womb [of the Lady at the Head of the Mountain]. The Lady at the Head of the Mountain gave birth to it [...] The Lady at the Head of the Mountain nursed it with her sacred teats. The Lord of the Naked Captives rejoiced greatly, gave her the royalty of the [kingdom of] the Bird of Eternal Youth [...] The Lord Worthy of the Heavens was reclining [...] The Lord of the Naked Captives sat at his bedside. To the Lord Worthy of the Heavens he spoke: 'The Wise Woman has made the Whole of the World angry against her plundering gangs and [Whole of the World] will not support her. On your right, the sun will rise for you. On your forehead, he will tie the royal headband!'"*

A successor was born: Eanatuma, "the Lord Worthy of the Heavens." Was

he procreated by the gods or by a king and a sacred priestess that represented them? The world of the gods is anything but transparent—and what does it matter to us? The Lord of the Naked Captives talked to Eanatuma in a dream. He confirmed that the Ummana of the Wise Woman were looting gangs that had to be fought. Eanatuma would have the support of the gods. But before undertaking a military campaign against the Naked Captives of Umma, King Eanatuma gave them a warning that reminds us of another passage of Genesis:

> "*The one summoned by Ninĝirsu, Eanatuma, the mighty, speaks to the enemy land in anger [...] Eanatuma, the mighty, the one summoned by Ninĝirsu* [declares]*: 'I, to the enemy land and in anger, I, which has always been, I proclaim:* ***[Uš], the prince of Umma****, each time that with his troops[...] he will have* ***eaten the Gú-edin****, the estate beloved of Ninĝirsu, may the latter slay him!'*"[393]
>
> ***Stele of the Vultures*****, V 18 / VI 16**

Translated literally:

> "*The one summoned by the Lord of the Naked Captives, the Lord Worthy of the Heavens, the mighty, speaks to the enemy land in anger[...] The Lord Worthy of the Heavens, the mighty, the one summoned by the Lord of the Naked Captives* [declares]*: 'I, to the enemy land in anger, I, which has always been, I proclaim:* ***[the man]****,* ***prince of the tree of penetration****, each time that with his troops [...] he will have* ***eaten the plant of Eden****,*[394] [of the] *estate beloved of the Lord of the Naked Captives, may the latter slay him!'*"

And now a table comparing the texts on clay tablets with the account in Genesis:

Clay Tablet Sources (Mesopotamia)	*New American Standard Bible*
Stele of the Vultures V 18 / VI 16: The Lord Worthy of the Heavens "[declares]: 'I, to the enemy land and in anger... I proclaim: **[the man]**, prince of **the tree of penetration**, each time that with his troops[…] he will have **eaten the plant of Eden**, [of the] **estate beloved** of the Lord of the Naked Captives, **may the latter slay him**!'"	**Gen. 2:**16-17: "[Yahweh-Elohim] **commanded the man,** saying**, '**From any **tree** in the **garden** [**of the** Eden] you may eat freely; but from the **tree of the knowledge** [penetration] of good and evil you shall not eat, for in the day that you eat from it, you

Cone of Entemena (I 14-21): "But **man**, the prince of **the tree of penetration** [**of the Wise Woman**], transgressing the divine decision as well as the human promise, tore out the testimonial of creation and **penetrated** into the **Eden of the Bird of Eternal Youth.**"

Stele of the Vultures VI, 8-15 (trans. Thureau-Dangin): "[The man]**, the prince of** the tree of penetration**,** according to the decrees of his god [**the Serpent Enki**]**,** with the men [of the Wise Woman]**—the plant of the Edin,** [**in**] **the field cherished of the Lord of the Naked Captives,** [he] **devoured**…"

will **surely die**.'"

Gen. 3:6: "When the **woman** saw that the **tree** was good for food, and that it was a delight to the eyes, and that the tree was desirable to make **wise** [**penetrating**], she took from its fruit and ate; and she gave also to her husband with her, and he ate."

Gen. 3:11-12: "[Yahweh-God] said [**to the man** in **the garden**]: 'Who told you that you were **naked**? Have you **eaten** from the **tree** [of **penetration**] of which I commanded you not to **eat**?'"

3. The Man of the Wise Woman is expelled from the Edin

Akurgal's successor, Eanatuma, grandson of Ur-Nanše, reacted to the offense and took out a terrible revenge on the scornful "wild men" of the goddess. As Amar Hamdani tells it, Eanatuma did not attack Umma directly, but undertook a series of campaigns to the north, probably to harden his troops and complete his own training as a military leader. As soon as he felt strong enough, he marched on Umma and devastated it.

His military exploits were commemorated on the famous Victory Stele, also known as the Stele of the Vultures, preserved in the Louvre. This stele, which has unfortunately suffered some damage, is carved with a striking depiction of vultures fighting over the corpses of the warriors of Umma. On the "mythological" side of the stele, Ninĝirsu—the Lord of the Naked Captives—god of Lagaš, firmly holds a net in which the naked soldiers of Umma are piled up, while King Eanatuma bears down on the rest of the Ummana forces. The heads of Eanatuma's warriors are covered by a large shield. Armed with spears, they form a formidable wall of sharp metal points. On the clay cone of King Entemena we can read:

> "***Ninĝirsu**, the champion of Enlíl, upon the just command of the latter did battle with **Ĝiš-Hú [Umma]**. Upon Enlíl's command, he cast his great net over **Ĝiš-Hú**... in the **Edin**."*[395]
>
> **Sumerian clay cone (Ic7i - I 22-31)**

Translated literally this becomes:

> "***The Lord of the Naked Captive**, the champion of the Lord of the Breath, upon the just command of the latter did battle [with the men] of the **tree of penetration**. Upon the command of the Lord of the Breath, he cast his great net over the **tree of penetration**... in the **Eden**."*

Another pictorial fragment of the *Stele of the Vultures* shows King Eanatuma standing firmly in his chariot, his spear stretched forward, dashing toward the enemy at the head of his troops. In yet another scene, we see him making a rich sacrificial offering for the soldiers who fell on the field of battle. The *Stele of the Vultures* is the oldest known war memorial in existence, as well as the oldest account of a historically documented war.

The Ummana of the Wise Woman were to be kept at all costs from occupying the sacred territory of the Gú-edin any longer and enjoying the autonomy of food supplies that was normally intended for the gods! Otherwise, the divine territory of Eternal Youth (Lagaš) would soon be at the mercy of the "wild men"! The humans might eventually have invaded Lagaš itself and gained control of its wealth, culture, and knowledge.

Thus, thanks to Eanatuma, the Ummana were routed, chased out of the territory of the Gú-edin, and repulsed to where they had come from: i.e. Umma! The Book of Genesis, which does its best to give Yahweh a good image, claims that man was sent back to "where he had come from" (**Gen. 3:**23), without mentioning that God ("Lord of the Naked Captives") pursued the prince of Umma, the man of the Wise Woman, all the way into his city to kill him and lay it to waste. This is somewhat similar to what we can read on tablet CBS 11065-c, when the gods attacked Kharsağ. The Cone of Entemena claims that the ruler of Umma, Uš ("man"), was personally killed in combat by the god Ninĝirsu: "Ninĝirsu laid his august hand and his august foot upon the prince of Umma, he raised against him the population [of Umma]. He killed him [Uš] in Umma and destroyed the sacred precinct."[396] Again, it does not matter if the god was actually at King Entemena's side, or if this detail was only added for effect. But one thing is certain: there was a carnage.

"Eanatuma… struck *[Umma]*; he soon counted 3,600 bodies."[397]

***Stele of the Vultures,* VII, 12-21**

This is how this line was translated by Edmond Sollberger and Jean-Robert Kupper in their corpus of royal Sumerian and Akkadian inscriptions. François Thureau-Dangin's translation, although older, is more moderate: "Eanatuma… massacred [Umma]; the corpses [numbered] 3,600."[398] We can already call this figure into question since the Sumerian Šár (3,600) was a unit of area often used in Mesopotamia (36 are = 100 Šár), though we do not know how it was used to count objects and persons. Sollberger and Kupper tried to solve this problem by adapting the Ğír-he-bi-lá inscribed in this line in order to obtain a fitting meaning. Unfortunately, this form, which is rendered as "to enumerate," has nothing to do with counting. Instead it means something like a "sword holder of the butcher," which would give the following translation:

"Eanatuma… struck *[Umma]; [on]* the **sword** holder of the butcher: 3,600 corpses."

The *Stele of the Vultures* is fragmentary, as are most of the texts that record the story of this famous battle. Execution by impalement was a very ancient

form of execution and already used in the first Sumerian dynasties. We know from the *Stele of the Vultures* (at the top of the "historic" side) that most of the fallen Ummana were left lying on the ground, to be devoured by vultures. However, this does not exclude the possibility that some were impaled, and possibly even exposed at certain strategic spots as a warning and an example, to indicate the boundary that it was forbidden to cross. The texts also tell us that temples dedicated to the gods were later built along this boundary by the victors. For now, let us keep the idea of an "impaling sword" in mind and continue with the story.

Once Umma had been subdued, Eanatuma's first concern was to gather the bodies of his soldiers who had fallen in battle. The ruler of the kingdom of Eternal Youth had some twenty funerary mounds built in the plain, which suggests that the army of Lagaš had also suffered heavy losses. Once killed, Uš, "the man," was quickly replaced by Enákala. The new king of Umma was forced to accept the peace treaty imposed on him by Eanatuma.

29. Statuette of a warrior from the kingdom of Lagash (Širburla), found at Ğirsu. His nose has a beak-like shape, which confirms the name of the realm of the gods, *ŠIR-BUR-LA*, the "Bird of Eternal Youth."
French excavations of the beginning of the 20th century.

Eanatuma went on to implement an unexpected policy: the king reestablished the boundary, making it possible to water the gardens of the **Gú-edin.** Then he undertook the construction of shrines dedicated to the principal gods all along the princely canal in order to mark the limits of the territory and ensure divine protection for it. Eanatuma further created a sort of buffer, a demilitarized zone along the border on the Umma side. Lastly, to completely neutralize his "wild enemy," Eanatuma offered to let him continue farming part of the **Gú-edin**, under the condition that a percentage of the harvest be turned over to the kingdom of Ninĝirsu in exchange. Since Umma was entitled to cultivate part of the divine garden, a new ditch marking the boundary between the two territories was dug. Although the men of Umma agreed to these conditions but their rancor was not dispelled. Here is what was written:

"*Eanatuma, whose speech is straight, marked the limits of the*

border, left it in the power [of the man] of ***UM-MA*** *and erected a stele at the very spot*."[399]

Stele of the Vultures, **X 12 to XI 3**

If we transcribe *Ğiš-Hú* into UM-MA (the spoken name given to this city), a literal translation would read:

"*The Lord Worthy of the Heavens, whose word is straight, marked the limits of the border, left it in the power [of the man] of* ***'the Wise Woman'*** *and erected a stele at the very spot*."

One of the cones of Entemena gives additional information about the treaty:

"*Eanatuma, the prince of Lagaš, the uncle of Entemena, prince of Lagaš, with Enákala,*[400] *the prince of* ***Ğiš-Hú****, marked the limits of the border. He made the embankment run from the Inun*[401] *canal all the way to the* ***Gú-edin****. From the land of Ninğirsu, he left 210 ½ ropes of border in the power of* ***Ğiš-Hú*** *[so that he could cultivate it] and, by way of compensation, entered into a piece of land without an owner. On the embankment, he inscribed steles and restored the stele of Mesalim. He did not settle in the* ***Edin of Ğiš-Hú****. On the embankment of Ninğirsu, the Namnuda-Kiğara,*[402] *he built the shrine of Enlíl, the Ninhursağ shrine, the shrine of Ninğirsu and the shrine of Utu. The man of* ***Ğiš-Hú*** *could eat as much as 1 Guru of the oats of Ninğirsu* [and] *oats of Nanše*." [403]

Cone of Entemena AO 3004 **(I 32 to II 23), Louvre Museum, Paris**

Translated literally, this becomes:

"*The Lord Worthy of the Heavens, the prince of the Bird of Eternal Youth, the uncle of the Lord of the High Terrace, the prince of the Bird of Eternal Youth, with the Lord of the Mighty Arm, the prince of the* ***tree of penetration****, marked the limits of the border. He made the embankment run from the princely canal all the way to the* ***land of the Eden****. From the land of the Lord of the Naked Captives, he left 8 miles of border in the power of Umma [of the man]* ***of the Wise Woman*** *[so that he could farm it] and, as compensation, entered into a piece of land without an owner. On the embankment, he inscribed the steles and restored the stele of the intact power. He did not settle in the* ***Eden of the tree of penetration****. On the embankment of the Lord of the Naked Captives, the chief of the principality, he built the shrine of the Lord of Breath, the shrine of the Lady with the Head of the Mountain, the*

shrine of the Lord of the Naked Captives, and the shrine of the Sun God. The man of the ***tree of penetration*** *was able to eat up to 12,500 bushels of the oats of the Lord of the Naked Captives* [and] *oats of the goddess of grain*."

The word used here for the various shrines erected in honor of the deities and intended to mark the limits of the sacred territory is BAR_2. Might there have been a play on words here that was later taken up by the authors of Genesis, since the Sumerian homophone $BAR_{6,7}$ means "to shine," "brilliant," "**flame,**" "inflamed"? In the Genesis account, it was not shrines that were erected to mark the divine site not to be trespassed upon by man, but a "**flaming sword**." In the same way, some of the defeated defenders of Umma seem to have been impaled on "sword holders" along the border just after the battle, if we accept the probable meaning of the text (*cf. Stele of the Vultures*, VII, 12-21). These two events would have occurred a few months apart, but they are separated by only a few lines in the texts.

The passage above shows us clearly that the divine kingdom left 8 miles of its garden to the man from Umma and that the latter was allowed to consume a pre-determined quantity of grain, the rest being considered a debt to be repaid to the divine realm of Eternal Youth.

In order to obtain complete obedience from the man of Umma, the ruler of the land of the gods forced his foe to accept a number of humiliating measures in the name of Enlíl and then in the name of the gods belonging to the land of the humans. In so doing, Lagaš was repeating to some extent the gesture of the gods of Kharsağ when they made man take an oath in front of the might of their sky chariots (*cf.* CBS 14005, side b, line 28). Since the man from Umma had deviated the course of the canals into the garden and manipulated the water supply of the kingdom of Eternal Youth, the decree stipulated a punishment for the Ummana:

"*By the life of Enlíl, the king of Heaven and Earth, I may farm on loan the Gán* [field] *of Ninğirsu… No longer will I violate the territory of Ninğirsu. No longer will I deviate [the course] of the irrigation canals, that of the canals. I will not destroy his monuments. If ever I do so, may the great net of Enlíl, the king of Heaven and Earth, on which I have taken oath, fall upon Umma*."[404]

S.AN.E **II/1**

Translated literally:

"*By the Life of the Lord of Breath, the king of Heaven and Earth, I*

may farm on loan the Gan [Heb. for "garden"] *of the Lord of the Naked Captives… Never again will I violate the territory of the Lord of the Naked Captives. I will no longer deviate* [the course] *of the irrigation canals, that of the canals. I will not destroy his monuments. If ever I do so, may the great net of the Lord of Breath, king of Heaven and Earth, on which I have take oath, fall [on the people] of the Wise Woman*."

The divine net mentioned several times in the passages about the conflict between Umma and Lagaš is invariably referred to as a weapon of the gods. It was already mentioned in the *Enûma Eliš* as one of the weapons used by Marduk against Tiamat, and also in CBS 11065-c (col. 5, line 25), when the gods attacked the humans of the Wise Woman. In the Bible, there are also passages in which a net is mentioned as a weapon of God, for example: "*Know that God hath overthrown me, and hath compassed me with his net*" (**Job 19:**6) and "*[God said:] My net also will I spread on him, and he shall be taken in my snare: and I will bring him to Babylon to the land of the Chaldeans…*" (**Ezech. 12:**13).

30. The great divine net of Enlíl and his son as depicted on the *Stele of the Vultures* (Louvre Museum, Paris). This net had already been used as a weapon by Marduk in the *Enûma Eliš* and in CBS 11065-c (col. 5, line 25), in which Enlíl uses it against the humans who menaced the colony of Kharsağ

Here is Enlíl's oath to Umma:

"*I, Eanatuma, on the man of Umma I cast my great net of Enlíl and by this net I swore an oath to him. And the man of Umma to Eanatuma did swear an oath. By the life of Enlíl, king of Heaven and Earth! A great flood devoured the field of Ninĝirsu: I decreed an embankment as a dike. May he never cross the border of Ninĝirsu! May he not alter the embankment or the ditch! May he not remove its stele! If he crosses the border, may the great net of Enlíl, king of Heaven and Earth, descend upon Umma… Before Enlíl, my master, on whose order, at whose behest, would the man of Umma go against his word? As long as there is day, these words will be! If he violates his word, may the great net of Enlíl, on which he took an oath, upon Umma descend.*"[405]

Stele of the Vultures – Enlíl's Oath to Umma **XVI 12 / XVII 20**

This same oath exists under the names of Ninhursaĝ, Enki, the moon god, the sun god, and Ninki, who is generally regarded as Enki's wife. It was by

consulting this excerpt by chance one day that my inquiry into Umma began:

> *"I, Eanatuma, I am in truth very wise! I let two doves fly to my mother, Ninki. Before Ninki, at the order of whom, at the behest of whom, would the man from* ***Umma*** *go back on his word? As long as there will be day, this word will be! If he violates his word, may Ninki, by whom he took oath to me, bring forth a Serpent to bite the foot of* ***Umma****! And* ***Umma****, who is supposed to have crossed the embankment, may Ninki extirpate his foot from the face of the Earth."*[406]

***Stele of the Vultures – Ninki's Oath to Umma*, III 2 / V 41**

This strange excerpt exactly recalls the passage in ***Gen. 3:****14-15 in which God curses the Serpent and the human race when he discovers that his divine territory has been profaned. This will be confirmed by the comparative table below. But first let us look at this excerpt word by word:*

> *"I, the Lord Worthy of the Heavens, I am in truth very wise! I let two doves fly toward my mother the Goddess of the Earth. Before the Goddess of the Earth, my mother, at the order of whom, at the behest of whom, would the man of the* ***wise woman*** *go back on his word? As long as there will be day, this word will be! If he violates his word, may the Goddess of the Earth, through whom he made his oath to me, bring forth a Serpent that bites the foot of the* ***Wise Woman****! And* [the man of] *the* ***Wise Woman****, who is said to have crossed the embankment, may the Goddess of the Earth extirpate his foot from the face of the ground*!"

The man from Umma was not completely banished from the land of the Edin, but only from a part of the garden, since it was agreed that he could still farm there for his own needs—as well as for the gods. This also tallies with the Bible, in which it is written that the man was displaced and sent back to the ground "from which he was taken" to till the land. The authors of Genesis, who probably also took their inspiration from this source, neglected to mention that a part of the divine land—translated as "garden"—was given over to him to permit him to help provide for God's food. The part of the garden given as a concession to man was on the side where Umma lay, separated by the famous river that is mentioned in the biblical account of the garden of Eden. We have just seen that this river was called *Idnun*, or *Inun*, Sumerian for the "princely canal" (in fact, the Shatt-el-Haï). This river which connected the Tigris and the Euphrates was probably also connected with other waterways, broad canals that became rivers in the description of Eden in Genesis (see map): the Bible does not lie, it just plays with words.

The general plot of this Sumerian story matches perfectly the one written down at least 2,500 years later in the 2nd and 3rd chapters of the Book of Genesis. The authors of the Old Testament seem to have recycled this border conflict between the divine kingdom and that of the "man of Umma," keeping the essence and playing on semantics to create the myth of the paradisiacal garden of Eden and the Original Sin. The whole was subtly blended with key elements from texts of the CBS series, which mention a divine garden, a Serpent, and the revelation of the Secret of the gods made to the Wise Woman.

Here are our new discoveries compared with the biblical passages discussed above:

Clay Tablet Sources (Mesopotamia)	*New American Standard Bible*
Cone of Entemena, AO 3004: "The Lord Worthy of the Heavens, the prince of the Bird of **Eternal Youth**... with the Lord of the Mighty Arm, the prince of the **tree of penetration**, marked the limits of the border. He made the embankment run from the **princely canal** all the way to the **land of the Eden**." S.AN.E II/1: "[The man from Umma said]: 'I may farm on loan the **garden** of the Lord of the **Naked Captives**.'" *Stele of the Vultures*, X 12 to XI 3 + Sumerian AO 3004: "The Lord Worthy of the Heavens… marked the limits of the border, left it in the power **[of the man]** of the **tree of penetration** and erected a stele at the very spot." "From the land of the Lord of the Naked Captive, he left 8 miles of border in the power of [**the man**] from UM-MA [**of the Wise Woman who attaches**] [so that he can cultivate it] and, as	**Gen. 2:**8-10: "[Yahweh-God] planted a **garden** toward the east, in **Eden**; and there he placed the man... Out of the ground [Yahweh-God] caused to grow every tree that is pleasing to the sight and good for food; the **tree of life** also in the midst of the garden, and the tree of the knowledge [**penetration**] of good and evil. Now a **river** flowed out of **Eden** to water the **garden**…" **Gen. 2:**15: "[Yahweh-God] took **man** [**naked**] and put him into the **garden of Eden** to **cultivate** it and keep it." **Gen. 2:**24: **Man**… **is attached to woman** and they become one flesh.

compensation, entered into a piece of land without an owner. […] He did not settle in the **Eden of the tree of penetration**."

Stele of the Vultures–Oath to Umma III 2 / V 41: "If [man] goes back on his word, may the Goddess of the Earth, through whom he took his oath to me, bring forth a **Serpent** that **bites the foot of the Wise Woman**! And [the **man** of] **the Wise Woman**, who is said to have crossed the embankment, may the Goddess of the Earth extirpate his foot from the face of the **ground**!"

Stele of the Vultures, VII, 12-21 + Cone of Entemena AO 3004: "[on] the **sword** holder of the butcher: 3,600 bodies [**posted to watch over the road of the land of Eternal Youth**]." "On the embankment of the Lord of Naked Captives… The Lord Worthy of the Heavens built the **flame** of the Lord of Breath, **the flame** of the Lady of the Head of the Mountain, [**the one**] of the Lord of the Naked Captives and [**the one**] of the sun god. **The man of the tree of penetration** was able to eat up 12,500 bushels of the oats of the Lord of the Naked Captives [and] of the oats of the goddess of grain."

Gen. 3:14-15 + 17: "The Lord said to the **Serpent**: 'Because you have done this, cursed are you more than all cattle, and more than every beast of the field... I will put enmity between you and the **woman**, and between your seed and her seed; He shall bruise you on the head, and you shall **bruise him on the heel**…' Then to Adam [**man**] He said: '… Cursed is the **ground** because of you…'"

Gen. 3:22-24: "[Yahweh-God], 'Behold the man has become like one of Us, knowing [**the tree of the penetration**] good and evil; and now, he might stretch out his hand, and take also from the **tree of life**, and eat, and live forever… therefore [Yahweh-God] sent him out from the garden of Eden, to cultivate the ground from which he was taken. So he drove the **man** out; and at the east of the garden of Eden He stationed the cherubim and the **flaming sword** which turned every direction to guard the way to the tree of life."

4. The history of a conflict without end…

After his crushing defeat of Umma and the divine measures that followed it, Eanatuma launched a campaign against the rest of the land of Sumer. The cities of Uruk, Ur, Kiš, and Akšak were subdued one after the other and forced to accept the rule of the kingdom of Lagaš. Nor did Eanatuma stop his conquests there: he went on to attack the feared Elamites, pushing his troops as far as Mari in the northwest, and even marched into the land of Šubar, the future Assyria.

This was probably the first time in the history of Sumer that a single monarch was able to rule over the entire land. And yet the kings list that records the names of all the Sumerian kings does not mention Eanatuma at all; it does not even grant the obvious political supremacy to Lagaš, attributing it instead to the weak kings of Kiš and Akšak.[407] Needless to say, history has been the history of injustice from the start.

At Eanatuma's death, Lagaš was at the peak of its power. He was succeeded by his brother, Eanatuma I. In the meantime, the Umma dynasty had recovered. Urlumma, the son of Enákala, King of Umma, acceded to the throne with only one thought in mind: to break the humiliating treaty that had been forced upon Umma by Eanatuma and reconquer the totality of the land of the Edin (plain).

Urlumma started out by refusing to pay the tribute of oats that had been instituted as an indemnity to the kingdom of the gods and claimed this portion of the harvest for himself. Then he drained the canal along the boundary between the two kingdoms and overturned the steles whose commemorative inscriptions represented an insult to Umma. He also burned down and dismantled the shrines that had been built to mark the border. Fragment AO 12779 (Louvre Museum, Paris) of a historical cone from Ğirsu that chronicles the archaic period gives us an idea of the battle cries that the soldiers of Lagaš shouted at their sworn enemies when they attacked: "*May your city be destroyed, surrender! May Umma be destroyed, surrender!*"

As a consequence, the two ancestral enemies made ready once again for a large-scale military confrontation. While Lagaš hastily mobilized its troops under the command of Entemena (son of Eanatuma I), Umma found an ally in the person of a king from the North who sent reinforcements. The battle took

place near the border. Let us read what the chronicler of the times wrote, as translated by Samuel Noah Kramer: "*Since these oats had not been paid out; since Urlumma, the prince of Umma, had drained the water from the border-canal of Nanše; since he had dislodged and burned the steles; since he had destroyed the shrines of the gods once erected in the amnunda-kigarra, obtained help from foreign lands, and lastly, crossed the border-canal of Ninĝirsu, Eanatuma I fought against him on the field of Ugigga, where the fields and farms of Ninĝirsu are; and Entemena, defeated him. Thereupon, Urlumma fled, while Entemena pursued the troops of Umma all the way into their city. Moreover, Urlumma's elite corps, 60 soldiers in all, he annihilated on the banks of the canal of Lummangirnunta. As for Umma's warriors, Entemena abandoned their bodies in the Edin, without burial, to be devoured by the birds and wild animals, and he stacked up their skeletons in five different places.*"[408]

31. Limestone victory stele from Ĝirsu (between 2300 and 2250 B.C.), probably depicting one of the many battles between the kingdom of "Eternal Youth" and the kingdom of the "Wise Woman." Louvre Museum, Paris (**AO 2678**).

Urlumma fled, with Entemena behind him. The troops of Umma were lured

into ambushes and slaughtered. But the men of the Wise Woman did not let the kingdom of Eternal Youth enjoy its new victory for long. The clash of battle had barely subsided, when a new adversary appeared in the field of Ugigga, hoping to take advantage of the exhaustion of Entemena's army. This ambitious warrior's name was Ila, the administrator of Zabalam, a small city to the north of Umma that very likely belonged to the same kingdom. His functions as administrator of the temples did not really predispose him for the role of military leader, but thanks to his tactical skill and the great weakness of the troops of Lagaš, he was able to cross the border of the divine kingdom and penetrate deeply into enemy territory. Along the way, he took the throne in Umma, which had been left vacant after Urlumma's flight, and had himself made prince of the kingdom of the Wise Woman.

> "*And so, Ila, who was the priest of Zabalam, marched triumphantly from Ğirsu to Umma: Ila received the principality of Umma. He made the border-embankment of Nanše, the mound of Ninğirsu that lies on the banks of the Tigris, in the territory of Ğirsu, the Namnuda-Kiğara of Enlíl,* [and the] *territory of Enki and of Ninhursağ*."[409]
>
> ***Cone of Entemena*, AO 3004, cols. III 28 / IV 12**

Meanwhile, unable to maintain his conquests, especially south of the border that separated the kingdom of man from that of Lagaš, the new prince of Umma was forced to withdraw behind the border-canal, with Entemena's warriors constantly harassing his troops. Shortly after his strategic retreat, Ila staked out the limits of the lands of Umma. When Entemena of Lagaš asked for an explanation, he replied with scornful demands. The following is an excerpt of the text engraved on the Cone of Entemena in the Louvre:

> "*Entemena, the prince of Lagaš, did his best to send messengers to Ila on the issue of this embankment, the prince of Umma, devastator of farms and fields, the bearer of wrong words, declared: 'The border-canal of Ninğirsu and the border-canal of Nanše are mine*!'"
>
> ***Cone of Entemena*, AO 3004, col. IV**

Ila of Umma ordered the same retaliatory measures as his predecessor, such as draining the border-canal and refusing to pay tribute to the kingdom of Eternal Youth: *"Ila deprived of water the border-canal of Ninğirsu, the border-canal of Nanše, the Imdubba of Ninğirsu, the piece of arable land that was part of the territory of Ğirsu that stretches toward the Tigris, and the Namnunda-kigarra of Ninhursağ; in addition to that, Ila paid out only 3,600 Gur of oats to Lagaš [instead of the 144,000 Gur stipulated by the*

treaty]."[410]

After numerous compromises were made between the two kingdoms, the border was reestablished, as well as its canal, which watered the Gú-edin. In exchange, Umma was exonerated of the tribute that it had to pay to Lagaš. The king of the divine realm, Entemena, subsequently had great difficulty in imposing his rule throughout Sumer—unlike his uncle Eanatuma. This was the beginning of the decline of Lagaš, as well as of most of the cities of the land of Sumer.

The kings of Lagaš wasn't able to regain its former glory. On the contrary, the repressive and unjust measures were exacerbated in order to maintain the rulers in a tenuous opulence. In 2352 B.C. a new king came to power in Lagaš in the wake of a military coup. This was Urukagina, who went down in the history of Sumer as the first reformer. Just the same, his reforms proved incapable of stopping the inexorable decline of Lagaš, but only slowing it down.

Seven years into his reign, Urukagina was challenged by the new king of Umma, Lugalzaggisi, who had a special veneration for Nisaba, the goddess of grain and understanding of the Enki clan. Umma rebelled against Urukagina and this time succeeded in annexing its rival. This was the acme of Umma's glory. Lugalzaggisi proclaimed himself king of the land of Sumer and moved his capital to Erech. However, in order not to completely cut his ties with the kingdom of Umma, he continued to proclaim himself prophet of Nisaba.

There is a document that tells of Lugalzaggisi's revenge, a tablet found at Tello by Cros and deciphered by Thureau-Dangin. It is not an official record, but more of a note made by a scribe to relate the misfortunes that had befallen his city. The troops of Umma had sacked Lagaš, destroying its temples and statues, making off with the silver, precious stones, grain, plundering the sacred fields, etc. Nothing was spared, the list of ravaged buildings is followed by the curse uttered by the scribe against the goddess of wisdom and plants, Nin Šeba (Nisaba)[411]:

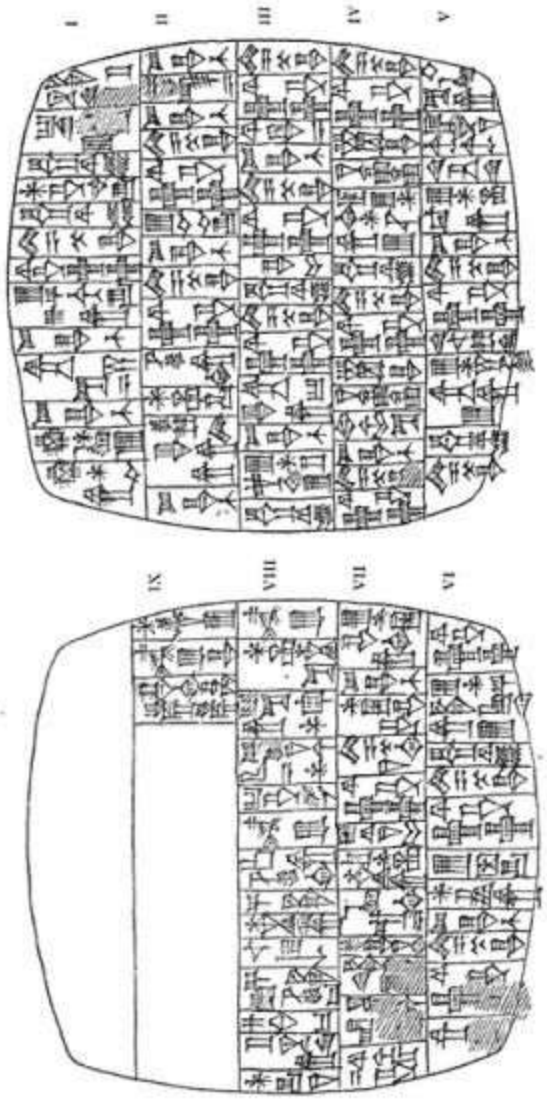
> *"[The men of **Ǧiš-Hú**], of the field of Ninǧirsu have torn out the grain as far as it was planted. The men of **Ǧiš-Hú**, by the devastation of **Laga**š, have perpetrated a sin against Ninǧirsu. The power*[412] *that has come to them will be taken back. There is no sin on the part of Urukagina,*[413] *the Lugal of Ǧirsu. As for Lugal-Zaggisi,*[414] *Patesi of **Ǧiš-Hú**, may the goddess Nisaba*[415] *bear this sin on her head."*

Sumerian clay tablet from the reign of Urukagina
(RA VI – trans. Thureau-Dangin)
Don Moore and Anton Parks

Here is a literal translation:

"*[The men of the **tree of penetration**], of the field of the Lord of the Naked Captives have torn out the grain as far as it was planted. The men of the **tree of penetration**, by the devastation of the Bird of Eternal Youth, have committed **a sin** against the Lord of the Naked Captives. The authority that came to them will be taken back. There is no **sin** on the part [of the king] of the city of the truthful declaration, master of the Naked Captives. As for the master of the firm border, prince of the **tree of penetration**, may the goddess of supplies and grain bear this **sin** on her head.*"

Clay Tablet Sources (Mesopotamia)	*New American Standard Bible*
Tablet from the reign of Urukagina (RA VI): The goddess of wisdom **Nin Šeba** is **cursed** and carries on her head the **sin** perpetrated by the **tree of penetration**.	**Gen. 3:**16: **Chavvah** (Eve) is **cursed** and bears on her head **the sin** for having transmitted the Secret of the **tree of penetration.**



32. Sumerian tablet (front-back) from the period of Urukagina, relating the episode where the men of the "tree of penetration" sin against the "Lord of the Naked Captives," son of the god Enlíl. Nisaba, goddess of wisdom and plants, tutelary deity of Umma and double of the mother of the Serpent Enki, is held responsible for this sin, as had been the "mother responsible for man" in CBS 8322 (side a) or "the woman" in CBS 11065-c (col. 6) and, later, Eve in Genesis.
RA VI – Thureau-Dangin

I presume this text was a note written by a scribe, possibly for his personal use or for the temple archives. Apparently, the entire city of Lagaš was laid to waste. But what concerned the scribe the most was the sacrilege that had been perpetrated. He considered the devastation of Lagaš an offense against Ninĝirsu, the tutelary deity of his city, committed at the behest of the tutelary deity of Umma, Nisaba, the Wise Woman, the one who gives her chosen one access to understanding.[416]

In our discussion of CBS 14005, we saw that Nisaba (NIN-ŠE-BA) was the "goddess of supplies and grain." At the time of the archaic dynasties, she was said to have been the daughter of An and Uraš, and so of Heaven and Earth. Already from the first dynasties on, she was the supreme goddess of Umma and the official goddess of wisdom of the kings of Umma. She was called the daughter of Enki in Umma and the daughter of Enlíl in Lagaš—a way of magically appropriating the powers of the goddess of understanding. In the Sumerian poem *Enlíl and Sud*, Nisaba is called *Nunbaršegunu*, "the Noble foreigner of the grain," which would correspond once again to the mother-goddess Nammu, mother of the Serpent Enki and his twin sister Ereškigal. I discuss this myth in the closing pages of my book *Awakening of the Phoenix (2009)*: it tells of Enlíl's abduction of Enki's twin sister (Sud-Ereškigal), who is comparable to the goddess Isis (Egypt). This abduction was one of the main reasons for the tension between Enki and Enlíl, as well as between Enlíl's clan and Mamitu-Nammu, "the isolated saint."

Now to wrap up my summary of the conflict between Umma and Lagaš. After the destruction of the city of Lagaš, its ruler, Urukagina, seems to have been dealt a merciful fate: Umma let him keep a semblance of rule over the kingdom of Ninĝirsu. Lugalzaggisi's victory over Urukagina around 2340 B.C. had an enormous effect on the rest of the land of Sumer, as Amar Hamdani explains. Reinforced by the weapons and treasures stolen from Lagaš, the former king of Umma recruited a great army and marched on the ancient city of Gilgamesh, Uruk. This city, too, fell into his hands like a ripe fruit. Then he turned to Ur, which did not fare any better, and went on to defeat Larsa after that. Finally, the man of Umma stood in front of the gates of the holy of holies, the religious capital of Sumer, Enlíl's Nippur! Of all his conquests, this was surely the most important one, since only the priests of Enlíl's temple had the authority to confer the title of king to all of Sumer. For generations, this title had been in the hands of the obscure Kiš dynasty, whose origins reached far down in the royal bloodline of the Sumerian gods. To spare the priests of Enlíl unnecessary

moral conflicts, Lugalzaggisi took care to seize the ancient city of Mesalim (Kiš), thus ensuring his coronation. At the head of his seasoned troops, Lugalzaggisi of Umma attacked and ravaged the entire known world, from the shores of the Persian Gulf to the Mediterranean coast (Syria). In the process, Lugalzaggisi created the greatest empire that had ever been seen in the Near East. It is said that he ruled for almost 25 years, until an even more formidable adversary appeared: Sargon I of Akkad, the destroyer of the kingdom of Sumer. [417]

According to the legend recorded in the clay tablets, the newborn Sargon was found floating in a basket on the Euphrates. He was raised by the gardener Akkis, then became the cupbearer of the King of Kiš. This story was obviously recycled in the Old Testament and transposed onto that of Moses: "*Sargon of Akkad was abandoned by his mother in a reed basket and left to float on the river. The newborn infant was taken in and adopted by a gardener and then put under the protection of the goddess Ishtar, who made him a cupbearer at the court of Kiš, then a prince*."…

In conclusion, I would like to briefly return to the goddess Nisaba: NIN ("priestess," "goddess") + ŠE ("grain") + BA ("supplies") = "goddess of the supplies and grain." To refesh your memory, we have already come across her in tablet CBS 14005 under the name of Ezinu, "the goddess of grain."

Nisaba was the civilizing goddess of the sciences, the divine double of the "mother, responsible for man" (CBS 8322, side a) or of "the woman" (CBS 11065-c, col. 6), and at a later date, the biblical Eve. In the Book of Genesis, Eve is not called *Šeba* (patroness of supplies and grain), but *Chavvah*, a name derived from the word *Chavah*, which involves the meanings "to reveal," "to say," "to speak," "to make known," "to show." This is certainly what Eve did by communicating the Secret of the tree of the knowledge of life and death to her fellow humans.

As guardian of the knowledge of grain, and so, by extension, of agriculture, Nisaba was also originally the reed-goddess, which confirms her role as a goddess of plant life. The stylus that was used to inscribe the clay tablets was cut from the stem of a reed and called *Gi-dub-ba*, "reed of the tablet." In this way, the reed-goddess Nisaba naturally also became the goddess of writing. Thus, Nisaba was called "the great scribe," she "holds the pure calamus in her hand." The Sumerians believed in the supernatural origin of the books on clay and attributed their invention to this goddess. The scribes composed a caste of

diligent palace functionaries, prayed to Nisaba before setting down to write and again when they finished writing. Nisaba was also the goddess of Science, especially the science of numbers: she "knows the inside of numbers," she was "Nisaba of the numbers," and used "the reed of the seven numbers." Lastly, Nisaba was the goddess of astronomy: she Was the "lady of the stars," she consulted the "tablet of the favorable star of the heavens," and established horoscopes.[418]

According to a Sumerian hymn, it was thanks to Nisaba that man made the change from the life of a savage to that of a civilized person. She was the "life of Kalam" and the "luxuriance of the lands." The cultivation of grain became the paradigmatic principle of all progress, since it bound the nomad to the earth, enabled him to build villages and cities, and to achieve a "more perfect" level of social organization. Nisaba was the initiating deity, and also known as the "founder of the city."[419]

To attribute to oneself the patronage of this multi-purpose mother-goddess amounted to declaring loudly and clearly that one considered oneself to be at the cutting edge of the sciences that the gods originally possessed alone. This was an ultimate sacrilege of the "man from Umma" and its inhabitants, who were called "Naked Captives," workers in the service of Lagaš, and, by extension, slaves of Enlíl and his son. The controversy therefore always remained the same: this story reproduces ancient archetypes involving the human species. The earliest version, the one from which all the others were derived, was the one that I discussed in the middle section of this book and that featured woman in the role of the one who was responsible for humanity and who spread the knowledge of the tree-tool that the Serpent Enki had transmitted to her.

What the CBS documents do not mention, but can be found on other clay tablets, is the fact that the Serpent Enki was continually surrounded by women associated with his clan. To announce that Enki and his watchers initiated the human race to metallurgy (CBS 11065-c) necessarily presupposes that the women of the colony who were affiliated with Enki must have played the same civilizing role in the garden of Eden, or down in the plain of the Edin. It was Nisaba, the double of Enki’s mother, who played this civilizing role. A golden ring from the acropolis of Mycenae, circa 1450 BCE reproduced here shows us the scene in question.

Here we see a goddess of vegetation and science seated at the foot of a tree. This must be Demeter (Nisaba herself), because plants—possibly even reeds—grow out of her hands. In front of her stand two other goddesses, and a woman, identifiable as such by her small size. Another woman behind the tree seems to be picking the fruits of the goddess. The striking thing about this scene, however, is the double-ax in the middle of the seal (Enki's hatchet or metal ax! *Cf.* CBS 8322, col. 3 and CBS 11065-a), between Demeter / Nisaba and the first standing goddess. Another important detail is the presence of a warrior figure at the top right, near the sun and moon. The secret of the gods is indeed engraved on this seal: the knowledge of metallurgy that was transmitted to humanity through a goddess like Demeter / Nisaba and that unfortunately also brought with it death and destruction.

There exists also the fragment of an ancient text written in Babylonian, probably taken from an older Sumerian document that was lost. Unfortunately, it is quite damaged, and the lines that can still be deciphered summarize the situation in just a few words: the woman (here, Demeter / Nisaba) was held responsible for the spread of evil in the world. What the text (or even the documents of the CBS series) does not say is that woman indeed spread the

knowledge of tool making and metal, but the male of the species was responsible for opting for weapons and spreading them throughout the world: weapons that finally turned against humanity itself. This is the ambivalent nature of the knowledge (penetration) of the secret of the tree-tool of good and evil. Don Moore translated this text and tried to fill in the missing parts:

> "*Why, Nisaba, do you fight the Earth? You have provoked a quarrel with each plant, you have created conflict and agitated evil, you speak with calumny and pronounce [defamation], you have provoked hate between the Igigi* [of Enki] *and the Anunnaki* [of Enlíl]. *You have cast discord on [Enki, the king?] of the Absu without exception. Your [combat?], you have continued to bring it to every corner of the world. You want to anger [...] the sage, you want to destroy Creation*."
>
> ***Nisaba and Wheat*, SU 1951 / SU 1952, lines 27-34**
> **Museum of Archaeology, Ankara, Turkey**
> **trans. Don Moore**

As I have already mentioned several times, Nisaba was the double of Ezinu and Nammu, Enki's mother—the Wise Woman—the tutelary deity of the kingdom of Umma. This Nammu possessed a great knowledge of genetics and the earth sciences, which is why she was feared by the colony at Kharsağ. Mamitu-Nammu was rarely referred to in texts by her full name. The Akkadian equivalent of the Sumerian term SAĞ-BA ("anathema," "curse") happens to be *Mâmîtu* and had the same meaning. *Mâmîtu*, or *Mamit*, is a term that was often used in connection with breaking an oath. The Akkadians used it to name the female demon who embodied this curse.

We have all the complementary elements needed to understand this enigma. Enki's mother was the Great Mother of the Earth. It was probably she who had initiated her son into the secrets of genetics, as well as into the applied sciences of botany, metallurgy, language coding, etc. This goddess played a key role by initiating her son into the arts that he revealed in turn to an enslaved humanity.

In *Nisaba and Wheat*, the statement to the effect that Enki of the Absu was in disagreement over the spread of fighting may not designate the deadly weapon in so many words, but it is a reminder of what we have seen before; namely, that Enki never wanted that this weapon be used by humanity for purposes of aggression (*cf.* CBS 11065), but only for defense and deterrence. The tool was meant to bring civilization and, if necessary, to protect man against the gods, but not to turn against humanity itself, as was the case in the

conflict between Umma and Lagaš.

Can we really accuse man of having chosen the wrong branch of the tree, that of death, as his models had done—the gods come down from the heavens because of a galactic war (as cited in the *Enûma Eliš* and CBS 8383)? If man did make this choice, as we can read on tablet CBS 11065-c, it was in order to liberate himself from oppression. **Humanity chose death for the sake of freedom, and not for the sake of something worse than death itself: the death of all hope!** The story of the revolt of humanity in the garden and the history of Umma illustrate this perfectly.

Epilog

THE INFECTION OF THE WORLD

"*In 2002, Finkelstein and Silberman's book,* The Bible Unveiled*,* (*The Bible Unearthed: Archaeology's New Vision of Ancient Israel and the Origin of its Sacred Texts*, Free Press, New York, 2001) *was published came out in France. It was the work of two eminently respected Israeli archaeologists who presented evidence that Bible readers have been treated to nonsense for over three thousand years. Abraham, Isaac, and Jacob were imaginary figures; the Exodus and the Flight into Egypt, a fiction; Moses and the revelation of the Ten Commandments on Mount Sinai, nothing but hot air. The authors* [of the Bible] *created a patchwork consisting of remembrances, the flotsam and jetsam of ancient customs and legends from the entire Near East. The purpose of King Josiah had been to unite the Jewish people that were dispersed in tiny principalities in order to help them cope with the threat of neighboring empires.*

The book that provided the foundation of our Western and Mediterranean civilizations, the basis for the faith of three monotheistic religions, is riddled with holes from one end to the other. This discovery did not come from just anywhere, but was revealed in Jerusalem itself. Those who do not like to be taken for fools should have exploded with rage at this announcement. Some orthodox sects put them on their blacklists, only making themselves ridiculous in the process. The general public heard the news about the biblical lies without getting overly upset. True? False? Does it matter? Not really… what does it change? Our beliefs remain true and that is what counts, not historical authenticity, about which most people don't give a damn. Our ancient lies have more value than their new truths. In any case, we hold on to them that much more tightly. To hell with nit-picking historians, we only want our thousand-year old legends to keep us warm. What do people care about truth when their identity is at stake?"

Guy Sitbon

"Les plus grands mensonges de l'histoire pour le meilleur et pour le

The Anglo-French rivalry for the control of trade routes to India also motivated the archaeological excavations at the heart of the territory today known as Iraq. When digs were begun in 1842 under the direction of British and French archaeologists, nothing was known about the Sumerians and their founding myths. The first objects that were brought to light came from layers that were not very deep and marked the periods of occupation by the Assyrians and the Babylonians. No one knew at the time what these civilizations owed to their predecessors, the Sumerians. Only by digging deeper into the hot sand and rock, to a depth of at least 60 feet, did it become possible to discover the remains of this ancient civilization buried under the desert. In the decades that followed, there was a feverish race between the British, French, Americans, and Germans to discover these precious objects that bore witness to an amazingly sophisticated culture—nothing less than the cradle of our modern civilization.

When the British Assyriologist Georges Smith published the Babylonian version of the Great Flood in 1872, it became clearer that some key episodes of the Old Testament had been drawn directly from the archives of ancient Mesopotamia. In the hundred long years since then, archaeologists have worked overtime to find texts inscribed on clay tablets that contained the founding episodes of the Book of Genesis: the Garden, the Serpent, and the Fall of Man (Original Sin). From these obscure events—never made known to the public before—were derived the socio-cultural ideas of modern civilization and the dogmas of the three great monotheistic religions.

Yet the excitement gradually abated in the early 1970s, as spiritual notions from secret societies and esoteric circles filtered into American universities, where they prospered and launched the New Age movement that we all know so well.

After centuries of study by intellectuals from many different nationalities, not a few hypotheses have been advanced concerning the real sources used by the authors of the first chapters of the Jewish Torah that have come to be known as the Book of Genesis.

Due to the obvious lack of original documents from ancient Palestine, a

major fact invariably had to be taken into consideration: the presence of the Mesopotamian empire and its direct influence on the kingdoms of Israel and Judah starting with the Assyrian conquest of the 8th century B.C. This was exactly the period during which the first biblical texts are supposed to have been set down in writing.[420] In this connection, the archaeologist Israël Finkelstein stated in an interview in 2009: "*The defeat of the kingdom of Israel by the Assyrians would have been the trigger. Through various archaeological excavations conducted in the country* [Israel]*, we have come to understand the evolution of the society that gave shape to the Bible. And so the beginning of this collection of sagas, oral traditions, folktales, and prophecies, this compilation of ancient wisdom, epic poems, royal propaganda texts, and so on. All of this started in the 7th century B.C. This effort expressed the indomitable will of a small kingdom to exist and resist in the face of the invading Assyrians. It also shows us the determination and the ambition of a few men to make Jerusalem become the only legitimate place of worship in the kingdom*"[421].

To this can be added what I have already mentioned and which is confirmed by a *Hebrew Atlas* from 2004: the collecting of traditions and their literary composition in a corpus that was to become the Hebrew Bible began during the period of the Babylonian Exile (597/587-538 B.C.), but not before this period. It is generally believed that the tribulations of the Exile that marked the fall of the monarchy and Jerusalem—and so of the "Old Israel"—was the shock that gave the impetus for the literary process in question[422]. Before now, there had been no certainty about the periods from which the oral traditions set down in the Book of Genesis and of the Old Testament in general dated, for this meant going too far back in time. The cuneiform documents from the land of the Fertile Crescent discussed in this book give us fundamental and indisputable answers to this difficult question.

Although they sometimes exist only in a fragmentary state, these sources inscribed on clay tablets present a fairly complete and coherent story. They tell us about a cosmology that has similarities with that of the Genesis account, assuming one goes to the trouble of collating the elements scattered throughout the prologs of many foundation texts, as I have done. Among this vast collection of texts there is a document that stands out in particular, the clay tablet numbered BM 74329 and titled *The Divine Genealogy of the Firm Ground*. It tells of the work of creation effected on Earth through the agency of individuals who belonged to a same power. Their collective or individual

actions were intended to create life on the planet and probably also a primordial human species, as it is also reported in the first chapter of Genesis. Unfortunately, according to the author of BM 74329, this great work did not take place under peaceful conditions, and the rivalry between the different factions of creators may have been directly related to the opposition against the supreme authority of Queen Tiamat, the outcome of which would have been the cosmic war that is related in the *Enûma Eliš*.

Annotated summary of the translations made by the author for this book

At an undetermined period, a very long time ago, the "gods" of Sumerian lore—described as "hungering troops"—are supposed to have landed on Earth because of a galactic conflict, as recorded in tablets CBS 8383 (col. 1, lines 1 and 2) and CBS 14005 (side a, lines 18 and 19). Their spacecraft, called *Gigir* ("chariots") in the texts, enabled these beings to travel from one place to the other through the airs.

33. Imprint on clay of a Kassite cylinder seal of the Babylonian period, 2nd half of the IInd millennium B.C. The depiction of the sun near the ruler is quite enigmatic, for it is not accompanied by signs from the Sumerian or Akkadian writing system. Today, we can identify it as a "cosmic wheel"—*Gigir* ("chariot")—of the kind that texts say brought the gods to Earth and permitted them to travel on our planet. Did the Mesopotamians invent science fiction before the fact or did they really come into contact with this kind of spacecraft?

The Anunna gods are supposed to have settled atop a low mountain that was described as an embankment or mound. They are thought to have given this mountain the same name as their cosmic homeland: the *Dukù* (Dukug), "the sacred mound," the "holy mound," or "holy star in the heavens." According to the clay tablet record presented in this book, the terrestrial mound overlooked the great Mesopotamian plain, at the far northern region of ancient Kalam (Sumer), and so lay in the Taurus mountains, today's northwestern Kurdistan.

According to the texts, upon their arrival the leaders of the colony built a settlement of cedar wood buildings which they called Kharsağ ("the main wall"). In these very ancient times, there were many cedars growing in the mountains of the Taurus, and this is why they are often mentioned in the CBS series. In one of my previous books, *Ádam Genisiš*, I wrote that Enki also used copper to cover the wooden roofs of Kharsağ. The new texts that I have translated confirm the use of this metal in certain parts of the dwellings, and Enki would have had the knowledge to find and work with this natural ore. The play on words in line 8 of CBS 14005 (side b) referring to the terrestrial Dukù as a "mound of the metal," is evidence of this. The use of this metal must have given the settlement a shining and formidable appearance.

On the clay tablets, the garden of the gods is called "Eden" and its purpose was to provide the colony at Kharsağ with food, as well as the troops in space who regularly landed on Earth for supplies. Where were the conflicts in which the Anunna warriors concentrated their war effort: in space or on Earth? Where did they live and against whom did they fight? This remains a mystery. The clay tablets give no information on these points, but we are given to understand that these events are taking place in the vicinity of our planet, or, generally speaking, in our solar system.

Enlíl, the great *Šatam* ("administrator") of the Kharsağ colony is glorified, but also feared because of his impulsive character. He let rams roam freely in order to protect the property, and the colony as a whole respected and praised his wife, the matriarch Ninkharsağ, and Enki, the god in charge of construction in the divine estates and the lord of understanding. He was considered a saint among the gods, and his knowledge permitted the colony to survive in an environment that seems to have been foreign to them.

Time passed and the colony grew, supplying food to the troops that still seem to be fighting in the heavens. However, the celestial clan is soon confronted with an adversary that it underestimates at first: the natives, that is, the human beings who already lived on Earth. Then, secretly, the gates to the

settlement were opened to them. Who was responsible for this? The missing parts of the texts seem to point to Enki, but nothing is certain as yet.

The "savage man" penetrated into the garden, stole the fruit of Eden, carrying off basketfuls of food and knocking down the trees with healing virtues: the "trees of life" of the gods (CBS 8383, cols. 8 and 12). The incursion of humans into the garden introduced new microbes and led to a contamination that affected part of the food supply of the gods, causing the entire colony to fall ill. Enki seems to have been among the first to recover, probably because of his frequent contacts with the human species, which enabled him to develop some immunity. Enlíl's wife, Ninkharsağ, had knowledge of the secrets of the life-giving plants and this permitted her to be restored to health soon. The decision was taken to cut down the juniper trees and burn them so that their fumes would stop the spread of the epidemic (CBS 8383, col. 14).

From that moment on (CBS 8383, col. 15), man was called an animal, described as being naked and having dark skin. It is written that he trespassed into the garden four times and that the gods wanted to persecute the "carnivorous man" with their metal weapons. Enlíl, the great administrator of Kharsağ finally had a reed fence built around the settlement, but man was said to leap "as firmly as an animal."

In the next document (CBS 14005), we learn that the colony of Kharsağ knew about cereals that ripened in thirty or fifty days. This shows that the gods from space needed a rapid yield of grain in order to supply their "military forces from the sky." To make this possible, the gods decided to create a race of workers for their garden, calling them "the people of the flint" (CBS 14005, side a, lines 18-19). My study of these texts leads me to conclude that the colony was established from 250,000 to 300,000 years ago. According to the clay tablet record, it was Enki's task to generate the new human species —*Homo sapiens*—which was to provide the work force for the gods.

Since Enlíl did not make any particular provisions for the subsistence of the workers in the settlement and the latter moved around on all fours like animals (CBS 14005, side a, lines 20-25), it was decided that cattle pens be built that would belong to the goddess of grain, probably Nammu, Enki's mother.

The members of the colony made the workers take an oath in front of their shiny spacecrafts in order to impress them. Ninkharsağ ordered them to get to work and distribute the food supply for the colony. The language spoken by the

matriarch to the human slaves was *Eme-èš* ("language of the shrine"). And so, began a life of toil for the captives, who were treated like so many sheep, making constant trips between the garden and the shrine. The "black being," as he was called, was subordinate and had to stock provisions for the gods at the heart of the "region of life." The workers also had to keep track of the numbers of animals in the cattle pens, while the shepherd Enki made his rounds in the garden. It is pointed out that man "talked a lot," which suggests that he was already hatching plots against the gods. The males were accompanied by their wives, who were supposed to pick the fruit in the orchard. Being of more sturdy build, the man surely had the task of making these "back and forth trips" between the garden and the shrines, his back burdened by loads of produce.

The small clay tablet CBS 8322 continues this incredible story, the original version of the account that was taken up in an edited form in the Book of Genesis. To ensure better protection against the "stranger's breath" and the men who lived outside the settlement, the gods replaced the reed fences with a great log stockade.

Time flew by swiftly and the colony lived a peaceful life at Kharsağ. The gods seemed to have been exiled on Earth for good, with no hope of return. The colony grew and prospered. If the passage of time recorded was very imprecise, it was because the gods of the Dukù were immortal. They knew the secret of the second tree, that of immortality, which they owed to Enki, his mother Nammu, and Ninkharsağ, who all possessed the knowledge of genetics and artificial wombs.

The Serpent Enki does not always seem to have been on hand in the divine settlement. He nevertheless bore the responsibility for the entrance gate and for the conduct of the humans. Enki knew "the joy of the (civilizing) tool" that was not supposed to be revealed to the human workers in Eden and in the great plain of Kalam. Yet during his last visits to Kharsağ and Kalam, Enki took it upon himself to educate man, letting him taste of the forbidden "luxury"! Enlíl was able to realize the deeper nature of the craftsman of the colony, Enki, and he may even have observed him revealing the Secret of toolmaking at the sheltering edge of the forest.

The Sumerian word Ğiš can mean both "tree" and "tool." The tool is the extension of the tree, its branch, its fruit... This thousand-year-old play on words was mistranslated in the Old Testament, if not intentionally distorted in order to mask the truth and the real meaning of this crucial episode. The knowledge of the "forbidden fruit" was simply that of tool making, whose

secret was not to be divulged. In the rabbinical views of a later period, this concept was associated with a sexual taboo, because at the same time Enki incited the humans to reproduce themselves.

In the last document translated (CBS 11065), it is often said that the Secret of metallurgy was transmitted to humanity. Enki's talk has "made too much noise." The craftsman-god of understanding had a human heart, which means that Enki was too good. This is why he revealed the Secret of metal in the Eden of Kharsağ and in the Edin of Kalam (the Sumerian plain). Enki revealed the secret of the pickax and the burin, which were under his responsibility, but he did this so that the slaves would be able to clothe themselves (CBS 11065-a, col. 2). "Civilized" man was now able to go about clothed, like the gods, and so became like them. The craftsman Enki spoke several times with the woman, the one who bears children and raises them. A "virus" of another kind had penetrated into the sublime colony and its environs: the sharing of knowledge and values. This had been unthinkable to the gods, for they needed unschooled laborers, occupied only with toil to keep their system running! The human race began to multiply in full view of the gods. Had the worker especially designed to till the land of the gods been sterile originally? If so, then the cloning Serpent Enki endowed him with the ability to reproduce, to multiply, and ultimately to become a veritable threat to the colony.

The chariots of the sky were dispatched to pursue man and bring him back to his place of work in Edin (the plain). But the humans rebelled against the gods and even laid siege to Kharsağ and its garden of Eden. The man talked of his new power and passed it on to his kind. Many were the rebels at the foot of the mountain; "they roamed about freely." From this we can infer that they had not been free at all in the plain of the Edin, when they worked the fields of the gods. The "black" man now dominated the entire region: he was armed with the destructive metal weapon and the tool turned into a bow; he cried for revenge and proclaimed "*the revelation that guided him into the light of knowledge*."

Enlíl's vengeance came with the deafening thunder of his sky chariots, bringing death, crushing and burning the "black being"—the brave new human being—who had dared to defy the gods. It is also written that Enki's "messengers" lived among the humans at the time and were busy casting metal themselves. They "surrounded the mother" and exalted the tool that came from the chariots of the mysterious race of gods. After his defeat at the hands of the gods, the surviving human slaves were expelled from the garden, brought back

to their place of work and "bound." It is further related that man was altered by the gods—possibly genetically.

The Serpent’s dream and the hearts of men

Enki-Osiris, the pacifist "god," imagined a world in which the colonizers from outer space and humanity could live together peacefully. He based his spiritual empire upon two ideals accessible to all, not upon the power of weapons and wealth. The founding Mesopotamian and Egyptian texts tell us that the iconic civilizing god spent his very long life devoted to liberating humanity from fear and the hold of the gods. Divested of the legitimacy of his royalty and ostracized by many of his own, the great tragedy of his life was an increasing loneliness that he tried to remedy by establishing a closer relationship with humans. Some of his kind who had remained faithful to him are said to have mixed with humans, giving birth to the heroes and giants of our ancient legends. Since that time, some of the blood of the "gods" flows in human veins.

34. Framed by the two biblical trees, the Serpent Enki – the iconic initiating god – is holding a tool and discusses with a human. **AS 32-132, University of Chicago.**

Enki wanted another fate altogether for the human species, but history paid little heed to his wishes. The founding texts of the three monotheistic religions turned him into an enemy of humanity instead of their well-meaning teacher. Their many authors played on words: the first Bible, the *Septuagint*, speaks of a "wise Serpent" (**Gen. 3**:1), while the more recent *New American Standard Bible* speaks of a "sly Serpent." This Serpent is characterized as being hostile to God and a foe of humanity, becoming in Judeo-Christian tradition the figure of the Adversary, the Devil, and therefore Satan. Yet, as we have seen, the real Satan (*Šatam*) was none other than Enlíl, the great administrator of the colony. The one who had been the real enemy of humanity was turned into the voice of God!

The new translations presented in this book enable us to see that God and the Serpent indeed spoke the truth in the Book of Genesis. God, when he said that man would surely die if he ate of the fruit of the forbidden tree. This episode is told on clay tablet CBS-11065 (cols. 5 and 6), but the authors of the Bible kept only the idea of death as a punishment, without mentioning the episode in which the Anunna massacred the uncooperative humans. On his end, the Serpent claimed that instead of dying, man would acquire a knowledge that God wanted to keep for himself. The Serpent did not imagine that the workers would use their tools to challenge Kharsağ without consulting with him beforehand, otherwise the text on CBS-11065 would have had no qualms about naming Enki as the instigator of the uprising! The Bible therefore plays on words and situations, as we have seen time and again.

Countless millennia after the episode in the garden, history repeated itself in the bloody conflict between the humans of the kingdom of Umma ("the Wise Woman") and the all-powerful kingdom of Širburla-Lagaš ("Bird of Eternal Youth").

In these great themes from remote prehistory, the Mother-Goddess was the keeper of the divine knowledge transmitted to humanity and she watched over humankind like a mother over her children. She was often associated with the Serpent of Wisdom, the holder of great secrets. The Mother-Goddess, like Nisaba, knew that the only way to put an end to war was to be found in one’s own heart. But the heart of man is no less corruptible than that of the gods, which is surely why the greatest sages have often said that some secrets should be kept that way.

Throughout history, the quest for power has led to war, spreading death throughout the world. Since the most ancient times, wars served to consolidate

power and accumulate material wealth. Yet while riches cannot be eaten, they can drive people mad and create inequality. In the course of time, the weaponry has progressed apace, correspondingly diminishing the wisdom that mankind had at its disposal. The hearts of the men in power never find peace, but only demand more and more, as if the lessons of the past had never been learned. Instead, the trauma of war has led mankind to choose oblivion.

The First and Second World Wars: of lies, oil, and power

In order to understand the damage caused by the branch of the Tree and those linked with the fruit already tasted by the warrior-gods who had come to Earth because of a conflict "in the universe," we only have to turn the clock back a little at a more modest time scale and consider the horrors of the First World War. The influence of the god of Oil on war and on the world's economy is not a problem specific to our times. The man on the street might be inclined to think so because he has been rendered incapable of analyzing events and understanding the workings of our deliberately fragmented system.

This influence began to take hold in August 1914. German troops were bivouacked only a few kilometers outside of Paris and preparing to launch an offensive against the French capital. To head off the German attack, General Joseph Gallieni requisitioned all the taxis in Paris. Within 48 hours, he was able to transport and deploy 7,000 men on the front, bringing the German advance to a standstill. The automobile—and the necessary fuel—turned the tide! But to keep all of these vehicles in operation demanded corresponding oil supplies. This situation was a boon for Rockefeller, whose newly-founded Standard Oil Company had more than enough fuel to sell. Factories in France and in Germany worked at full capacity throughout the war thanks to American oil sold without regard to ethical principles and for the greater profit of the multinational companies. Money and oil are neutral, they have no feelings, and they are there where the powers that be and their weapons need them. At the end of 1918, the profits of the American and British oil companies had increased fourfold.

In 1920, the British Commonwealth was granted a mandate for Iraq that gave it complete control over the country. The British appointed King Faisal at the head of the new state and threatened not to ratify the Constitution if the British-owned Turkish Petroleum Company was not given the rights to prospect for, extract, and refine petroleum on the near totality of the Iraqi territory until the year 2000.[423] An agreement to this effect was signed in 1925. According to Nicolas Sarkis (director of the *Centre Arabe d'Etudes Pétrolières*) countries in the Gulf region like Iraq and Kuwait were created in

order to serve as a legal foils and so-called independent entities to justify the concessions of foreign oil companies based in the U.S.A. or Great Britain. Churchill once said: "We made Iraq out of 3 oil wells and 3 different ethnic groups, and created a state out of that." The same went for the other states created in the Middle East, and the so-called oil "agreements" were all signed in Washington or London. The history of oil took place in a law-free zone and, according to the economist Michael Watts of the University of California in Berkeley,[424] this state of affairs has not changed since.

At the end of WWI, Germany lost all of its oil concessions and became dependent on American finances. Indeed, the re-armament and re-industrialization of Germany during the Third Reich would never have been possible without the active cooperation of major American companies with a policy favorable to the Nazi government. Many German and American companies had close relationships and did business together. Standard Oil even enabled the Germans to develop synthetic oil from coal. According to the journalist Jamie Kitman,[425] it was also Standard Oil that, on the eve of the invasion of Poland, supplied about 500 million tons of tetraethyl lead in order to produce this synthetic fuel. Worse still: without this invaluable fuel, the German Luftwaffe would never have gotten off the ground in 1939-40! The German advances in Europe cut England off from its lines of supply, putting it at the mercy of its American ally. In reaction to the American embargo of crude oil shipments, Japan bombed Pearl Harbor on December 7, 1941 to neutralize American naval forces and take control of Indonesian oil. This led the British to sabotage their plants in Indonesia, and America finally went to war to protect its interests.

A major factor in the defeat of the German army in the winter of 1943 was a fuel shortage, for the Soviets had destroyed their installations and rendered the Germans incapable of launching a counter-offensive at Stalingrad. Fuel shortages also kept Germany from extending its conquests to the East via the Lybian Desert, where it hoped to take possession of the valuable oil wells. The weapons and fuel needed by the Red Army to make their attack on Berlin passed through Iran, where British and Russian troops were stationed.[426]

In 1944, when all the fuel in France was under the control of the German occupants, an underwater pipeline was built under the English Channel —"Operation Pluto"—permitting Allied troops to replenish their supplies for the Normandy Invasion. On the other hand, we know that employees of the German subsidiary of General Motors repatriated funds from Germany in

1943, long after the U.S. had been actively involved in the war. At the time, General Motors was still manufacturing trucks for the German army that ran on lead-free fuel that was produced in plants built by the same company. Kitman points out that none of the American companies—oil or automobile—were ever subjected to legal action. They were never asked to account for their complicity with Nazi Germany.[427]

In 1945, the United States negotiated for the exclusivity of the oil resources in Saudi Arabia in exchange for political and military protection. Since then, we have seen how the West has gained strategic advantages through military actions in so-called endangered countries, according to the principle "winner take all," or at least gained control of the oil resources and production for quite a while. These military operations are generally justified by concern for the safety of the civilian population, concealing the real economic motives. No holds are barred in a world where power and profit have the first and last words. In this vision of the world, the one held by our leaders, "collateral damages" are mere details in the struggle for power and the whole show is planned long in advance.

Today, a reflection of yesterday

In today's society, business and money are considered to be normal and independent of feelings or even ethical concerns. In their never-ending race for profit, our political leaders decline all responsibility for our fates, since they were elected by the people in the first place. In the U.S.A., for example, it is customary for candidates to the presidency to say that they do not wish to become president; this is like a magic ritual that permits them to detach themselves karmically from their implication in the future. Our governments even have recourse to kabalistic number magic and symbolism. All of the key events in history are connected with important numbers—this is considered a sort of protection. Thanks to our daily acquiescence and apathy, they karmically abuse the human race with impunity. Those who believe in cycles of rebirth (reincarnation) or in collective karma, will not be surprised to read this.

The few politicians and influential persons who have tried to be independent and who did not want to be mere puppets, were assassinated for the sake of hidden political agendas, or they died accidental deaths or committed suicide. Evidence of such proceedings can be found as far back in history as one care to look.

Or at least as far as the records have been preserved. One of the first rulers to have been assassinated because his policies ignored the vested interests of mainstream politics, but were meant to help the people, was Osiris (Serpent Enki). Ancient Egyptian sources allow us to recover parts of this story on the walls of the pyramids of Saqqara and in funerary texts. Over 10,000 years ago, after a surprise attack on his estate at Abdju (Abydos) that resulted in the annihilation of his personal guard, Osiris-Enki was tied to a sacred tree and his "all-too-human" heart was torn out by his enemy, Seth-Enlíl. It is believed that the conspirators were also members of his personal guard. The civilizing tool that Enki-Osiris had brought to humanity for the sake of emancipation had already contaminated the hearts of men back then and ultimately backfired.

At the beginnings of recorded time, in the animal pens of the Eden, worker-humans were already treated like so many sheep (CBS 14005, side b, line 25). These "sheep" were supposed to be maintained in ignorance, so that they would work for the ruling class. The Sumerians believed firmly that humanity

had been created in order to serve as slaves for the gods. They were at the gods' behest, even if their wishes seemed irrational or uncalled for. The Sumerians saw that the baseness, misfortunes, and troubles of mankind had been introduced into the world by the gods themselves, but they did not look more closely into this eccentric or capricious side of these divine beings. It was simply man's lot to suffer.[428]

This belief system has hardly changed since. The worker still has to toil for a predatory ruling class that works hand in hand with unscrupulous middlemen. This handful of leaders know all about renewable energy, but they prefer to maintain inequality and exploit the Earth's resources for the sake of power, while the workers remain unenlightened and crushed by burdens of all kinds. The latter hardly have time to rest and think. I congratulate those of you who have taken the time to read this book! As in the ancient garden, the modern worker needs to be harassed by labor and his mind kept anxious and occupied. Moreover, advanced technology permits the class in power to use sophisticated means of control: computers, the internet, credit cards, cell phones, and now centralized, virtual data bases that are supposed to gradually replace individual hard drives and so control the private information of all. Welcome to the best of all possible worlds!

Officially, our governments claim to have no funds to feed the hungry on our planet or to clean up the effects of polluting energy sources, yet they never have any trouble finding billions to manufacture armament and to wage wars, the only objective of which is to consolidate their power—however ephemeral... These wars are usually fought by young men, not much older than children, our children. The primary concern of our leaders is how to calculate or make war in order to use up the reserves of weapons and hoard more wealth, making sure that the work force is going to foot the bill without even noticing it! All top-level decisions are possible because the politicians systematically bank on our ignorance and collective lethargy. The gods of Kharsağ did not go about things any differently.

The arms market is free to grow exponentially thanks to all the conflicts, wars that are conducted with ultra-sophisticated weapons systems geared for world conquest and collective uprooting; weapons able to destroy all of mankind, not to say animal and plant life. With each passing month, the destruction of the Amazonian rain forest deprives us of plants that could have been used for healing. There is no need to indorse secret societies or extraterrestrials for all of this. Humans beings are capable of the worst things

when it comes to power. History, even recent history, is there to prove it. Are our leaders consciously or unconsciously influenced by the physical or archetypal control of the ancient gods? Did a similar event occur in the world of the Anunna and on their celestial Dukù? Was the war between the young gods and the ancient rule of Tiamat responsible for the conflict and the arms race? History turned into legend teaches us a great deal about the way humans function, since they are a copy of the gods and the way they work. The philosophers of Greece understood this long before us and based their own teaching on the great myths.

The destiny of humanity…

While reading this book, which unveil many mysteries (in particular the part about the tree of the knowledge of good and evil) the reader will surely have wondered what the secret of the other tree was, that of the tree of Life, which was strictly off limits to man. The knowledge of this tree was in the hands of the colonists who lived at Kharsağ. It matters little to know what has become of these immortal beings or their descendants today. Some might suspect that they were secretly behind everything: from the highest political institutions, to industrial corporations, and to more or less inaccessible secret societies… Others might be tempted to imagine them hidden in some underground bases, on the moon, or on Mars. I would not exclude any of these possibilities, but this concluding section is not the place to discuss that point.

What matters is to figure out what this second tree was about and what new trap it might hold if we were to taste of its fruit. This might keep us from making the same mistakes committed by gods whose example is of archetypal value.

The colonists of Kharsağ were acquainted with this secret since, according to the texts, they were already immortal. Reasoning as quasi-eternal beings, their fears that humans might come into possession of the tool at this early date probably preceded that of seeing man come to the knowledge that we are about to discover anyway—if it has not already been discovered in some obscure laboratories that are at least fifty years ahead of what the man on the street is officially allowed to know. This is a bit like what we can infer from **Gen. 3:**22 when it is said that the knowledge of the first tree might have permitted man to gain knowledge of the second. Indeed, without the civilizing tool, no modern science would have been possible.

The science of cloning and of the functioning of genes is a knowledge that is familiar to humans today. What are we going to do with it, when we are not even able to recycle our own wastes, be they of the household, industrial, or nuclear variety? What has been accomplished in this area so far is only pretext to give us a good conscience. Although this minimum is better than nothing, the facts remain: our planet, our oceans, the animals, the plants, and the human species are faced with a pollution problem the likes of which have never been seen. For decades, political leaders and captains of industry have been guilty

of subjecting the Earth to wastes that—alone or in combination—could lead to the destruction of all life forms for tens of thousands of years. The ruling class does not seem to have the ability to foresee the future of the Earth in the long term and has played dice with the destiny of its own people—i.e. you and me. They don't give a damn! They are no better than a gang of school kids armed with jackknives, matches, and firecrackers who have decided to burn down their school after having plundered the building. Their way of managing social problems works only in the short term, a short term that is synchronized with military-industrial imperatives, virtual money, and unspeakable manipulations. Thinking for the long term would mean striving for only one thing: the survival of the human race, and in a spirit of fair and harmonious development.

One might get the impression that once the planetary heist has been pulled, this handful of irresponsible persons who have been mistreating the world and its people will just hop into their spaceships and leave the Earth for another hideout. What do we know today of their aerospatial knowledge and secret programs? What do we really know about the militarization of Space around the Earth (the ultra-secret Stars Wars shield), and maybe even beyond? Only what we hear in the media and a few sporadic leaks that cannot be verified. Let us not forget that the human race has to be kept asleep and be content with crumbs. Such is power!

In this suicidal race into which the handful of world leaders have launched themselves, anything could happen, even the most insane scenarios. The plots exposed in the CBS clay tablets translated in the middle section are crazy enough as it is and show us that aerospatial technology and weapons of mass destruction were already known at the dawn of history. Can we honestly believe that the Sumerians simply dreamed this whole story up in such detail? Truth is indeed worse than fiction.

Finally, what really happened in the garden of Eden is nothing but the stuff of a modern fairytale. With the state of knowledge a hundred years ago, it was impossible to understand the true meaning of these events. The Assyriologist George Barton did his best in 1918, but I am convinced that he was not completely free to translate as he saw fit[429]. But today this has changed completely, because the knowledge of the first tree (the tool of good and evil) has led the human race to advanced technological capabilities and extreme forms of domination. These capabilities include weapons of war that have been perfected by extensive research, ever deadlier war machines meant to impose superiority once and for all. They are reminiscent of those of the

warrior gods who arrived on Earth in their "sky chariots" and who were afraid of losing their hold over their work force. What did they do to maintain their domination? They used terrible weapons to burn human beings. Is our history any different? Our ability to understand what happened at Kharsağ has changed also because we have begun to explore the knowledge of the second "tool" in the last century. This tool contains the knowledge of genetics and aims at eliminating cellular ageing, which would permit the human species to defy time and mortality… just as the gods did before.

Our unjust society prospers only because it is based on notions of inequality. In this respect it is similar to the societies of antiquity, in particular that of Babylon. But these basic ideas are even more ancient, as we now know from the CBS texts discovered at Nippur, the city sacred to Enlíl; the city of every power, the city that saw the creation of the first banks in the world.
Humankind has to awaken from the deep sleep into which our leaders have plunged us, as our gods did with their workers. The patterns of the past and of the present are exactly the same, based on the maintenance of power at all costs. Without documents or archives, what would be left of our past, and how will we be able to avoid the traps that our ancestors were forced to deal with?

In the last analysis, the world has not changed much in all that time. I see no real evolution, apart from the knowledge of a tool that will have made the West prosper and given it a kind of comfort, while it divided us, pitted us against each other, and hastened our separation from the nature on which are still entirely dependent. According to the media today, the power of the West is declining and that of the developing nations rising…

Throughout the ages and millennia, the civilizing tool has always been turned into a tool of destruction. Because of the massive destruction caused by war, the history of Humanity has become a legend, and the legend a myth. Over time, and owing to the many wars, the memory has faded, the knowledge of our ancestors and their civilizations have been lost for the most part, buried underground, the memory of the great events has slipped into oblivion. But everything that has been lost is bound to be recovered again someday. No one who will have read this book will be able to forget that. The best kept Secret of humanity—that of our origins—now belongs to the world and its citizens. Its revelation is a call for the awakened men and women to make good use of it and to help the human race not to repeat the mistakes of the past. Otherwise what good will it have done to preserve these ancient archives under the burning sands? So many dispossessed of their identities and their hopes in

order to satisfy the power of so few… Will humanity be able to free itself or is it meant to remain a slave to its own fears? Does it prefer ancient lies to a historical reality turned into legend? Fear is poison to the spirit, and our governments know this well: it permits them to rule the world. When will men and women stop making compromises to avoid calling the whole system into question?

True change can come only collectively, with the contribution of each one of us. The system will really change only on the day when man will commit to solidarity with his neighbor. As the Serpent-Teacher did millennia ago, it is up to us to communicate with each other and to free consciousness. That is the Serpent's greatest message: communication and community. The solution lies in the hearts of men and the "savior" that is in each one of us, which is also why we have such a sophisticated genetic code, probably one of the most complex in the entire galaxy.

35. Akkadian cylinder seal at the museum in Baghdad, found at Tell Asmar (2nd half of the IIIrd millennium B.C.). It depicts the Serpent Enki communicating with humanity. As in fig. 23 (*cf.* BM 123279), behind Enki there is an arrow pointing downward and topped by a star. It could have several meanings, such as the abysses of Enki, or a shiny metal point, or even the archaic sign for *MU*, which means "to speak" or "to reveal." This is the same verb that is often used in the tablets to express the fact that Enki revealed the Secret of the tool and of metallurgy to man.

The destiny of the human species has always been in the hands of those who were guided by a great unifying ideal: it is only up to us to transmit our real history, to draw lessons from it, and to free our minds. As I see it, a true change of consciousness will be possible only when humanity knows where it came from and reaches a better understanding of the place that it has in the universe—as well as a better understanding of the Source of all things that we like to call "God." Humankind has been cut off from this idea since the dawn of time.

An increase in power can come only when the energies are combined, and not when they are dispersed or dissipated in a short circuit. The accumulation of these energies creates an amazing power that can surpass understanding and create wonders. This is the element that is missing in those who have opted for elitism and division instead of union. It is the fear of losing control that makes our governments act the way they do, substituting propaganda for real information—the only means that they have found to impose their political and industrial agendas. As for the common people—that is, us—it is as much the fear of no longer being directed or "guided," as the fear of responsibility that makes us accept the manipulations of our leaders. You don't have to be a prophet to predict that humanity will create an ideal world only by means of unity and solidarity.

And so it is my hope that the awakening of consciousness will take place and that the heart of each one of us will choose the path of reason, in the name of the survival of the human species and of all forms of earthly life, the fruit of billions of years of gestation in the womb of our tender loving Mother Earth.

Synopsis:

In 1872, the first translation of the Babylonian version of the Flood found in Nineveh appeared in print. Ever since then Assyriologists have been waiting to find and translate the original texts on the Garden of Eden and the Original Sin. Although it was believed that these documents had to exist on clay tablets, they proved impossible to find—until today.

Between 1885 and 1900, archaeologists from the University of Pennsylvania excavated extensively at the site of Nippur (Niffer), in the heartland of ancient Mesopotamia. A great many Sumerian texts were found, including a dozen tablets containing the sources of the Book of Genesis and the origins of humanity. Yet no one seems to have taken much notice! Having taken over the unsatisfying translations of his predecessors, Anton Parks worked intensively during thousands of hours on this material to finally restore the original quintessence of these invaluable documents, in order to expose it to us in this fascinating book.

In EDEN, you will see that the first chapters of the Book of Genesis present only a greatly edited version of what was inscribed on these ancient tablets. The Garden of Eden, the Serpent, and the Fall of Man are presented here in a completely new light, proving that these episodes were altered to the point of incomprehensibility in the course of later rewriting.

Our civilization today is about to penetrate the Secret that has been kept out of the hands of the "profane" at the cost of great sacrifice. Among the treasures to be found in this world, there is only one that holds all of the great mysteries: the true story of Creation and of the origins of God and Evil. In our age of revelations, it seems of the essence to reconsider the facts that led to the founding of the three great religions of the Book: Judaism, Christianity, and Islam. The truths revealed in EDEN are not only earth-shattering, they take us to the very roots of Western civilization!

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[1] At the beginning of the 20th century, Chaldea referred to the Iraqi territory of Lower Mesopotamia, the land of the Sumerians, and not just to the land southwest of ancient Mesopotamia; Chaldea (or Chaldee) was the biblical name of Mesopotamia and the land of Abraham.

[2] Judaism, Christianity, and Islam, from the Western point of view.

[3] See M. Inzlicht, "*Neural Markers of Religious Conviction*,"

Psychological Science, 20, 2009, p. 385.

[4] *Science et Vie*, 1055, Aug. 2005, p. 54.

[5] Dan Sperber (research director at the French C.N.R.S.), *Les dossiers de la recherche,* 22, Feb. 2006, p. 81.

[6] Joseph F., Blumrich, *Kásskara und die Sieben Welten [Kásskara and the seven worlds*: the history of humanity according to the Hopi Indian tradition], Knaur, Munich, 1985 (English translation at http://www.theinnersilentvoice.net/). I will not comment on the date claimed for the arrival of the Amerindians on the American continent. Nevertheless, this is part of the Hopi culture and has roots that sink deep in time. This arrival is generally regarded by Western ethnologists to have taken place by way of the Bering Strait around 11,000 B.C. Yet this date does not take into account the fact that the land bridge between Siberia and Alaska was already accessible as far back as 24,000 B.C. The Hopi traditions claim that most of the ancestors of the Amerindians did not come from Siberia, but from a sunken continent in the Pacific that is often referred to as Mu, or Lemuria, by Westerners.

[7] Stephen Langdon, *Sumerian Epic of Paradise, the Flood and the Fall of Man*, University of Pennsylvania, The University Museum, Publications of the Babylonian Section, vol. X, Philadelphia, 1915-1919.

[8] Samuel Noah Kramer was the only scholar to have been given the title of Sumerologist, a term that had to be coined especially for him. Experts in cuneiform writing are generally called Assyriologists, which term refers to the times when Assyrian writing was thought to be the earliest form of cuneiform script.

[9] A more recent version appears in Samuel Noah Kramer and John Maier, Myths of Enki, The Crafty God, Oxford University Press, New York and Oxford, 1989.

[10] Of course, before mentioning the possible existence of such texts, you have to find them. Except for the *Codex Babylonicus Petrolitanus*, which contains the texts of the prophets from Isaiah to Malachi (written with Babylonian punctuation around 916 B.C.), the oldest fragments of the Old Testament were found among the Dead Sea Scrolls, which are thought to have been written in the 2nd-1st century B.C. Thus, the fragments in the Dead Sea Scrolls are of more recent date than the exile from the Kingdom of Judah to Babylon, which began in 597 B.C.

[11] Karen Farrington, *Historical Atlas of the Holy Lands*, Checkmark Books, New York, p. 12.

[12] Théo Truschel, *La Bible et l'archéologie*, éditions Faton, Dijon, 2010, p. 192.

[13] This extract mentions « 37 millions » of French francs, which corresponds to approximately 5 million 640 thousand euros, or approximately 6 million dollars in 2020.

[14] André Parrot, *Babylone et l'Ancien Testament*, Cahiers d'archéologie biblique, 8, Delachaux & Niestlé S.A., 1956, pp. 98-99.

[15] Brigitte Lion and Cécile Michel (eds.), *Les écritures cunéiformes et leur déchiffrement*, De Boccard, Paris, 2008.

[16] *Cf.* Véronique Grandpierre, *Histoire de la Mésopotamie*, Gallimard, 2010.

[17] Jean-Jacques Glassner, L*es Cahiers de Science et Vie*, 116, April-May 2010, p. 19.

[18] Marie Valente and Philippe Clancier, *Les Cahiers de Science et Vie*, 116, April-May 2010, p. 66.

[19] Grandpierre, *op. cit*., p. 342.

[20] Jean-Louis Huot, *les Sumériens*, Errance, Paris, 1989, p. 63.

[21] Sir Leonard Woolley,*Ur of the Chaldees*, Pelican Books, Harmondsworth, 1950 (1929), pp. 20-22.

[22] M. Mallowan and J.C. Rose, "Excavations at Tell Arpchiyah *1933*," *Iraq* ,2, 1935.

[23] Huot, *op. cit*., pp. 67, 69.

[24] Georges Contenau, *la civilisation d'Aššur et de Babylone*, Famot, 1975, p. 21.

[25] Edward Chiera, *Les tablettes babyloniennes*, éditions Payot, Paris, 1939, p. 31 (*Miscellaneous Texts*, University of Pennsylvania Press, Philadelphia, 1939).

[26] Guy Rachet et al, *Lumières sur les Origines des Peuples*, Robert Laffont, Paris, 1980, pp. 12 and 13.

[27] Serge Cleuziou, "Autrefois, la Mésopotamie allait jusqu'à la mer," in *Etudes Mésopotamiennes*, ERC éditions, Paris, 2001, p. 91.

[28] Marcel Brion, *La résurrection des villes mortes*, Payot, Paris, 1948, p. 67.

[29] Cleuziou, *op. cit.*, pp. 99-100.

[30] See Kurt, Lambeck, *Sea-level Change through the Last Glacial Cycle: Geophysical, Glaciological and Palaeogeographic Consequences*, Research School of Earth Sciences, The Australian National University, Canberra, 2000, Australia. C. R. Geoscience 336 (2004) and Graham Hancock, *Underworld: The Mysterious Origin of Civilization*, Crown, New York, 2002.

[31] Fernando Baez, *Histoire universelle de la destruction des livres*, éditions Fayard, 2008.

[32] J.-C. David and Celka S. Müller, *Patrimoines culturels en Méditerranée orientale: recherche scientifique et enjeux identitaires*. 2nd workshop, on Nov. 27, 2008: *Identités nationales et recherche archéologique: les aléas du processus de patrimonialisation (Levant, pays du Golfe, Iran)*. Online scientific symposium of the Maison de l'Orient et de la Méditerranée, Lyons, 2008.

[33] Baez, *op. cit*. pp. 413-14.

[34] See Jean Bottéro and Samuel Noah Kramer, *Lorsque les dieux faisaient l'homme*, Gallimard, 1989-93, p. 479.

[35] André Chouraqui, *La Bible (La Genèse)*, éditions JC Lattès, 1992, p. 35.

[36] It was first published in *Cuneiform Texts from Babylonian Tablets*, part 46, no. 43, by W.G. Lambert and A.R. Millard, London, British Museum, 1965.

[37] In Sumerian, *Harab* can be decomposed into *HAR-AB*, "the place of the father," or *HAR-ÁB*, "the place of the cow," and so of the Mother Goddess, which was represented in Antiquity by a celestial cow. In this way we come to the form "Father-Mother," a sexually undefined deity or divine group.

[38] The English version of the Septuagint text, Sir Lancelot C. L. Brenton: http://ecmarsh.com/lxx-kjv/psalms/psalm_068.htm

[39] *The Holy Bible*, King James Version, The National Bible Press, Philadelphia, 1958, p. 672.

[40] In Genesis 1:9-10, the order is reversed: the earth emerges from the sea, and not the other way around, as indicated in BM 74329.

[41] I announced this discovery in 2005, in my first book *The Secret of the Dark Stars (Ğirkù Chronicles 1)* Á-DAM is a Sumerian plural that refers to animals, beasts, and herds.

[42] Stephanie Dalley, *Myths from Mesopotamia*, Oxford World's Classics, 2000, p. 279.

[43] Drawn from the Sumerian *ÚA-ILDAK*, which is translated here as "pasture(s) and poplar(s)."

[44] Her Sumerian analog is *Nin-Geštinna*, "goddess of the vineyard."

[45] Derived from the Sumerian *ÚA-ILDAK*, which is translated here as "pasture(s) and poplar(s)."

[46] Bottéro, *op. cit.,* p. 478.

[47] Chiera, *op. cit.*, p. 118.

[48] Deciphered into Sumerian syllables, the term SI-EN-SI-ŠÁR literally means "who assembles in order the many dignitaries". Another word appears in the documents: SIG_7-EN-SIG_7-DUG_3, or SIG_7 ("to create," "make live")-EN ("dignitary," "noble")-SIG_7 (again, "to create," "make live") -DUG_3 ("members") = "who makes the dignitaries live by creating their members," which amounts to the same thing. *Siensišár* were artificial wombs which the "deities" of Sumerian mythology used to create or assemble clones. This word can also be found in the myth of *Enki and Ninmah* (AO 7036), in which Enki finds himself obliged to make a Siensišár so that he can study it before creating humanity. In a bilingual version (Sumero-Akkadian) of this same myth, Siensišár is replaced by the Akkadian term *Šassuru*, which means "womb."

[49] Édouard Dhorme, *Les religions de Babylone et d'Assyrie*, P.U.F., Paris, 1945-1949, p. 140. As far as I know, Dhorme is one of the few scholars to have recognized the use of Sumerian and Akkadians particles in the composition of names, a topic directly related to my theory about the encoding of thousands of Sumero-Akkadian words. The word *Mar(u)* means "son" in Akkadian, and DU_6-*KÙ*, "sacred mound or hillock" in Sumerian.

[50] Chiera, *op. cit.*, p. 122.

[51] *Cf.* René Labat, *Les Religions du Proche-orient*, Fayard-Denoël, 1970, Paris, pp. 71-72. René Labat cites no. 47407, but it is in fact no. 47406 of Cuneiform Texts in the British Museum (*cf.* pl. 50).

[52] In Sumerian, *Šatam* means "territorial administrator." *Cf.* M.E.A., entry 355, p. 165 and the CBS texts translated below.

[53] *Mul* can mean both "star" and "constellation" in Sumerian.

[54] Jean Laporte, *La Bible et les origines chrétiennes*, éditions du Cerf, Paris, 1996, pp. 89-90.

[55] According to experts on the clay tablets, Nibiru is just one of the many names for the planet Jupiter. For my part, I have discussed this subject elsewhere, explaining that Nibiru must have been the satellite of a planet that has since disappeared, but that had an orbit between Mars and Jupiter. This

planet was destroyed by an explosion and its remains formed an asteroid belt.

[56] Edmond Sollberger and Jean-Robert Kupper, *Inscriptions Royales sumériennes et akkadiennes*, éditions du Cerf, 1971, p. 72.

[57] Zecharia Sitchin not only created a myth, he made his readers doubt, which is regrettable. Since his death, some of his sensation-seeking followers have tried to give the myth a new lease on life by putting bogus translations of Sumerian tablets on the internet that associate Nibiru with the Anunnaki. These tablets have not been catalogued in any museum and have no reference numbers to identify them. If they were unknown tablets, it would be better if their translations were accompanied by clear photographs or facsimiles, which has not been, and never will be, the case. But the internet is a place for free expression and communication, mixing the good and the bad, in which lies have as good a chance of being spread as the truth does. In the case of publications that purport to be scholarly, it would be good if readers could distinguish between a serious inquiry using verifiable sources and pure fantasy. This is the main issue at the heart of the present study: the transformation of facts and the manipulation of history.

[58] *E* ("beyond," "above") + *Ud* ("time," other "period," "light") = "beyond time."

[59] The cuneiform character is damaged. Barton read it as *Ba*, which must be Ba_5 ("rebellion"), but this interpretation is not certain.

[60] *Keš* in the text: "universe," "universality," "rest of the world." This word later became the name of the city Kiš (*Kesh* or *Kish)*, some nine miles from Babylon. The Sumerian king lists call it the first city in which the monarchy of the gods was restored after the Flood.

[61] *Sir* ("serpent," "reptile") in the text. We will see that this was the goddess Ninkharsağ, or Ninmah.

[62] I suggest the term "productive" here, according to the logic of column 6 on the same tablet, in which it is written: "*[At that time]*, *man produced nothing*."

[63] *Al*: "well-drilling," or "pick," "hoe," "pitchfork," a term that occurs often in this column.

[64] *Úg*: "to anger," "anger," "storm." In his capacity as head administrator of the Kharsağ settlement and future slave-driver of the human race, Enlíl was indeed a lord who was constantly angry, as we will see in these texts and others that are even better known.

[65] Barton read *Sin-du*?, but the word engraved is *Šem-ki* ("plants of the earth").

[66] Barton read *Ug-gi*?, instead of the cuneiform for *Ǧìr-zi* ("faraway journey," "distant expedition").

[67] The cuneiform sign here is slightly damaged: Barton read it as *Engur* ("underground waters," or "abode of Enki and his mother Nammu"), but the question is: what is this word doing here? I clearly read *Dağal* ("big," broad," "spread out"; *cf*. M.E.A., entry 237), which describes the size of the figure in question.

[68] *Šatam* ("territorial administrator," "country chieftain"), *cf*. M.E.A., entry 355. Barton did not refer to Enlíl as a *Šatam*. In his transliteration, he only mentioned a *Lul* ("liar"), which is written with the same cuneiform character as *Šatam*, but does not translate it! This is the first time that I discovered this name in a Sumerian text. We will run across this term a number of times in the course of this study.

[69] This time Barton translated *Šatam* as *Nar* ("singer," "musician"), which is written with the same cuneiform character. There is an elegant play on words in Sumerian here, since *Satan* is the smooth-talker, the teller of tales (liar), the one who hypnotizes the crowds with his beautiful voice, as cited in the previous footnote.

[70] *Eden,* or *Edin* ("the plain" or "the spine," or "the crest" of the mountain). The second and third definitions were used to describe the garden on the mountain of the gods.

[71] *Išib-líl*: lit., "of her pure breath" in the text.

[72] *Ba-da* ("the powerful gift") was translated simply as *An* by O'Brien, but without a clarification. Ba-da was probably an attribute of An.

[73] O'Brien, Don Moore, and I (in *Awakening of the Phoenix*, French ed. p. 395) have translated line 14 ("*Sir pàd-balağ*")*,* which also appears in column 1, as: "Lady Serpent had spoken through tears," or "the Serpent [Ninkharsağ] extracted a lamentation." Barton translated this line: "*Unto Sir there is a cry,*" A more direct translation would be: "to seek out [or conjure] a funerary chant on behalf of Sir." Today, I would nuance this translation more in the direction of Barton's. Considering the context, this would be an imploration from the famished gods and not an imploration on the part of the Lady of Kharsağ trying to obtain authorization for her project, as O'Brien believed.

[74] *Na* ("man," "human") in the text, Barton and O'Brien did not mention it and chose to use this particle as a modal prefix.

[75] *Zag-è* "support," or "column": troops or a battalion.

[76] Barton read this sign as *Peš* (?), but I can decipher two characters: *Ǧar* ("reserves," "storehouse") + *Geštu* ("understanding").

[77] Barton read *Rug* (?), but it is *Zu* ("knowledge").

[78] *Ká-gal*: "great gate." This large gate must have been in a wall that enclosed the garden.

[79] *Si* in the text: "cultivated land," or "tilled land."

[80] Barton read *Bà*(?), but it is *Eš* ("many," "numerous").

[81] *Da* ("to possess," "own").

[82] Barton read *Su*, but the word is *Zìd* ("food"), *cf.* entry 536 in the M.E.A.

[83] No possible doubt here in line 11: *Ǧiš-zi* "tree(s) of life."

[84] *Sanga*, or *Sağğa* in the text: "economic director of a temple," or, more literally: "(he or she) at the head of the storehouse." This refers to Ninmah-Ninkharsağ, hence her other Sumerian name, Ninhursağ: "the lady at the head of the mountain," and so of Kharsağ. There is an obvious play of words on with *Hursağ* and *Kharsağ*.

[85] *Ab-làl*: "nest," lit. "nest," or "comfortable niche," also "nest of honey."

[86] *Dara* (*Dara*$_2$): "ram," or "mountain goat" in Sumerian.

[87] *Urudu-e* in the original: "the lord of metal or of bronze," or "the bronze lord."

[88] Barton pointed out that *Da-uru* was one of the epithets of the god An: *Miscellaneous Babylonian Inscriptions, op. cit.*, p. 18.

[89] *Ibid.*

[90] *Ki-muš-gir*: "square of the Dragon," which can also be rendered as "square of the Serpent," but Dragon seems to fit better.

[91] *Gim* in the original: "constructor," "mason." This was one of Enki's epithets and it was written with the same archaic cuneiform sign as *Muš-da*, "mighty serpent," another of Enki's names.

[92] In the original: *Ǧiš-pi-pi* = *Ǧiš* ("tree") + *Pi* ("understanding") X 2 ("great," "mighty," "more") = "tree(s) of the great understanding." This was an unidentified tree that we know to have been used for medicinal purposes.

[93] Second appearance of *Dara2* "ram," used here as an epithet for Enki or Enlíl, in the sense of "Lord."

[94] *Ab-zu*: "niche of knowledge." The *Abzu* (Akkad. *Apsu*) is also the name of the underground

world that belongs to Enki.

[95] *Ig* in the original: "door leaf," i.e. entrance.

[96] Barton translated this word as "Akkad," since *URI* can mean both a “measuring vase” and the kingdom of Akkad.

[97] The cuneiform sign is worn here, but it looks like *A* ("source," "water"), which can be confused with *ID7*, which has the same meaning.

[98] *Za* in the original, see the explanation above.

[99] The sign is damaged, but should probably be read *Uš* (*cf.* M.E.A., entry 211): to "pursue," "block," "persecute." This weapon is also supposed to be used to pursue man.

[100] *Nam*, which can also be translated as "responsibility" and "attitude."

[101] *Mèš-lam* in the original: *Mèš* ("young man," "son") + Lam ("to grow with abundance," "to make grow") = nursery.

[102] Barton read this as *Rug-gir-bar*(?), whereas it should read *Su-ug-bar*: *Su* ("bared," "body") + *Ug* ("animal") + Bar ("outside") = " bared animal from the outside."

[103] Le Gi_4 (to "envelop," "surround"). This character is half missing, but not difficult to reconstitute. There can be no doubt about the "dark clothing": $Ği_6$ ("dark," "black") + Túg ("clothing").

[104] *Šu-niğin*$_{1,2}$ in the original: generally used for an arithmetic sum.

[105] *Na* ("man," "human") in the original. Neither Barton, nor O'Brien mention it, preferring to use this particle as a modal prefix.

[106] *Dé* in the original: "to carry away," but also "to pile up," "make (something) leave afloat"!

[107] *Na* ("man," "human") in the original, See note 51.

[108] Barton seems to have confused the particle *Síg* ("wool") with *Zà* ("boundary"), the two characters being similar.

[109] Here, Barton noted the presence of the word for "man" (*Na*) and translated this line in almost exactly the same way.

[110] *Niğin* in the original, which Barton translated as "vegetation," but it actually means "fence."

[111] Barton read *Ğa*, but it is *Du*$_6$ ("mound," "hill"), as in *Dukù* ("sacred mound").

[112] *Šub* ("to throw out").

[113] *Gu* "vegetable" (*cf.* M.E.A., entry 559).

[114] *Gub: “to stand guard” or "keep watching."*

[115] Samuel Noah Kramer and Jean Bottéro, *Lorsque les dieux faisaient*

l'homme, Gallimard, Bibliothèque des Histoires- Nrf, 1989-1993.

[116] *Op. cit.,* p. 511.

[117] Apart from version CBS 14005, I would also mention CBS 13401, CBS 13941, CBS 7344, CBS 6983, CBS 6860, CBS 2228, CBS 15161, and CBS 14078. There is another version at the British Museum: BM 16921. Other texts are available in the UET, Ni; UM, and VAT series.

[118] *Im*: "storm," "wind."

[119] *Tu* in the original: lit., "the newborns."

[120] *Ezinu*: Sumerian goddess of grain.

[121] The name *Anunnaki* (A-NUN-NA-KI) written on the tablets refers to the Anunna of the Ki (Earth), or the Anunna who lived on Earth.

[122] *Úg-maš* in the original: "anger" + "agricultural production." Barton read *Šamaš* ("sun").

[123] *È*: "expeditionary force," or "expeditionary corps" = military troops in operation (*cf.* M.E.A,. entry 381).

[124] *Zú*: "flint," "obsidian," "tooth," etc.

[125] *Erim*: "worker," "slave," "servant."

[126] Barton read a double *Gú*(?), but the sign is a double *Nağ* (vb. to "drink" "impregnate," "water").

[127] Barton read *Ne*, but it is the sign for *Izi* ("inflammation," "fire"), which proves the contamination of the gods by the presence of man, as indicated in CBS 8383.

[128] Du_6 ("hillock," "hill," "mound") + *Kù* or *Kug* ("holy," "brilliant," "metal") = *Dukù*, "sacred mound." Name given to the mountain on which the settlement of Kharsağ was located, an homage to the celestial Dukù, homeland of the gods.

[129] *Da*: "powerful," "to protect." This passage may also be rendered as "He is the mighty gift of the gods."

[130] *Dukù* or *Dukug*: may be a play on words involving "sacred mound" and "mound of the metal," since the gods knew how to work with metal.

[131] *Un-na*: "population of humans, or men," or "multitude of men."

[132] *Ba*: "to divide into lots," "distribute."

[133] *Gán*: "field" in Sumerian, "garden" in Hebrew, as in *Gan-Eden* ("the garden of Eden"). We are indeed in the garden of the gods of Genesis.

[134] *Eme-èš* in the original = "language" + "shrine."

[135] *Cf.* note 82.

[136] *Gub*: "to accomplish one's service," "to stand," "to be present," "to pile up."

[137] Du_8-du_8: "weaned child." The humans are meant here, since it was written before that Enlíl had "not provided any food or sleep for them."

[138] *Cf.* note 83.

[139] Ann Druyan in *Skeptical Inquirer*, vol. 27.6, Nov.-Dec.- 2003.

[140] *Gán*: "field" in Sumerian; in Hebrew it means "garden."

[141] *Sağ*: "head," "slave," "man," "servant."

[142] *An-na*: "the Heavens" or "tin." Play on words which means that the gods also had metal.

[143] *Rá-rá*: "to go," "to return," "to bring" x 2 = "to go and come back" (back and forth).

[144] *A-ne*: lit., "alas for this one." Some scholars might consider this to be a personal pronoun, but given the context, I take it as a judgment of the gods. This expression occurs often in these lines.

[145] *Mu*: "to name," "to give a name."

[146] *Ğir*$_5$*-un*: "the foreign man" or "human."

[147] Áğ / *Šita*$_5$ (*cf.* M.E.A., entry 314): vb. to "enumerate," "count," "measure," "memorize," "recite."

[148] *Li*: "cedar," a term that comes up several times at the end of the tablet.

[149] Barton read the cuneiform sign for *Sag,* but it is the sign for *Ub* ("region").

[150] *Me-diğir*: lit., "we, gods..."

[151] *Ri*: "to change," "to place."

[152] *Im*: "earth," "clay," "mud."

[153] *Ma*, contraction of *Ma-da*, "land," "province."

[154] Barton read the cuneiform sign *Ab*, instead of the sign for *É*.

[155] Barton read *Rug-rug*, but it is a doubling of the particle *Lu* ("sheep" and "man"); doubling words was a way of multiplying.

[156] *Aš*: "shrine" (*cf.* entry 1 in the M.E.A., p. 43).

[157] *Ği6*: "black being," "dark," "black."

[158] Barton read the cuneiform sign *Uku*, instead of *Lal*, "captive."

[159] Barton read *Gar* instead of *Da* "at," "next to," "by."

[160] Barton read *Sa* instead of *A*, "source."

[161] *Gigir-an*, lit., "chariots of the sky."

[162] *Man*: "two," "companion."

[163] *Za*: "to make noise."

[164] *Dam*: "wife," "spouse."

[165] Bu_6: "to pick," "to tear out," "to uproot"! This is obviously Eve picking fruit from the colony's garden.

[166] *Gán*: "fields" = "garden" in Hebrew.

[167] *Ğar*: to "cast on the ground" = to "subdue," "fall," "destroy."

[168] *Zi-da*: "foreign breath."

[169] *La*: "joy," "abundance."

[170] *Ğiš-al*: "tool," such as a hoe, a pickax, or a spade for farm work.

[171] *Ama*: "mother," meaning Eve, of course.

[172] *Muš*: "serpent," "reptile" (*cf.* M.E.A. entry 374).

[173] *Pàd*: "to reveal," "to show" "to declare" (*cf.* M.E.A., entry 450).

[174] Barton read *Men* instead of *Me* ("fate"). *Me-Ğìš*: "fate of man."

[175] *Búru* / Bur_2: "burin," but also "spoliation," "to spoil," "to interpret." This is a play on words and we could render this sentence as: "The spoliation [by the Serpent) made us tremble."

[176] *Dúb*: vb. to "make tremble," "strike," "overturn" (*cf.* M.E.A., entry 352).

[177] *Lá*: vb. to "penetrate," "pierce," "know."

[178] *Ta*: "nature," "character."

[179] *Ig*: "the part of a gate" (*cf.* M.E.A., entry 80).

[180] *Izi*: "wall of a plantation."

[181] *Nam* ("destiny," fate") + Du_{10} ("to taste," "to like," "member," "joy" (*cf.* M.E.A., entry 396) = "to taste destiny." The same verb is used to say that "man tasted of luxury" (*cf.* line 8, just after).

[182] Barton read *Me* instead of the sign for Gi_6 ("black being," "night," "dark") used to refer to the dark-skinned humans.

[183] *Mag*: "to widen," "exalted" (*cf.* M.E.A., entry 57).

[184] *Na*: "humanity," "human," "man."

[185] *Sar*: "garden."

[186] *Ki-diğir*: "land of the gods."

[187] *Dù*: ("to smelt metal," "metallurgy") + *In* ("outrage," "insult").

[188] Barton read *Ge* instead of *Gan*, "to give birth," "to carry" (*cf.* M.E.A.,

entry 143). Enki is the one who gives birth to the images (clones), he is the cloner of the gods. He uses artificial wombs called SI-EN-SI-ŠÁR ("who assembles in order the many dignitaries"), or SIG_7-EN-SIG_7-DUG_3, ("who makes the dignitaries live by creating their members"). See the text *Enki and Ninmah* (AO 7036).

[189] Barton read a double *Erin* instead of *Gín* ("hatchet") + Erin ("cedar") = "hatchet (with handle of) cedar."

[190] *Eme* ("language") + *An* ("sky or heavens") = "language of the heavens," or the language of the gods.

[191] Again *Al*: "tool."

[192] *Dù*: ("to smelt metal," "metallurgy").

[193] *Aš-nun*: "unique lord."

[194] Barton read *Su-ni-mag*. None of these signs correspond to those inscribed. There are not three, but only two cuneiform signs, *Buzur*, "secret" (*cf.* M.E.A., entry 19) + *Dag*, "dwelling" (*cf.* M.E.A., entry 280).This last sign is quite damaged.

[195] Cuneiform sign *An*, which here means "in front of."

[196] *Du*: vb. to "take away," "carry."

[197] Barton read *Še* instead of *Sum:* vb. to "give," "release," "give over," "leave."

[198] Half-broken cuneiform. Barton read *Erin* ("cedar") instead of *Buzur* ("secret"). *Buzur-dù*: "secret of metallurgy."

[199] Dím: "making," "fashioning," "modeling," "to create."

[200] *Šu-é*: "power of the abode."

[201] *Gal-unu/unug*$_3$: "great lofty shrine."

[202] Daniel David, *Matériaux analogues, archéologiques et corrosion*, éditions BIO Intelligence Services - ANDRA, Aug. 2003; Percy Knauth, *The Metalsmiths*, Time-Life Books, 1974.

[203] Michael A. Cremo and Richard L. Thompson, *Forbidden Archeology: The Hidden History of the Human Race*, Bhaktivedanta Institute, San Diego,1993.

[204] Barton read this sign as *Úg* ("lion"), thinking that the king had the eyes of a lion, but O'Brien saw that it was in fact the sign *Ul.* ("to shine," "to sparkle").

[205] *Dun-gi* in the original: lit., "firm or stable weapon." Barton cited this

name as is, while O'Brien rendered it as "teacher of the digging of all canals." *Dungi* was one of the names of King Šulgi (around 2094 B.C.), second king of the 3rd Dynasty of Ur, which is why Barton thought that this tablet was a hymn to his person. We will see that Enki was meant instead, as he had knowledge about working with metal.

[206] *Sar*: "garden."

[207] *Kalam*: the land or Sumer. *Kalam-ma-na*: "land of mankind."

[208] *Ašgab*, and not *Bi*, as Barton believed. *Ašgab*, lit., "craftsman" (here, "tanner"). This term appears often in the following lines, yet Barton read it afterwards as *Ga*?

[209] *Gat/Gada*: "fabric," "garment," a term that will appear again much later, when the "fault" transmitted by the Serpent is retold.

[210] *Ašgab* ("craftsman") + *Zi* ("life").

[211] *Sar*: "garden."

[212] Barton read *Elim*? (unknown word), instead of the sign for *Az* ("cage," "bear"), which I translate as "pen" and O'Brien as "bear."

[213] Barton read *Sà* instead of *Buzur* ("secret").

[214] *Zid-á*: "force of life."

[215] *Tùn* ("coffer," "stomach") = "reserves." O'Brien translated this as "Shining Teachers."

[216] Barton read *Sag*? instead of the cuneiform *Šà* ("heart"), like the term *Šà-ta* cited below. This is a play on words that means that Enki, the craftsman of the gods in charge of the garden, was too big-hearted toward mankind; his heart was like a human one, and this will be confirmed farther on.

[217] *Lugal-mu-za-dím*: lit., "master, your words (your speech) have made too much noise." Enki is reproached with having talked too much!

[218] *Šà-ta* in the original: lit., "for the heart," or "character of heart" (a person of the heart).

[219] *Ğestug*, "understanding" in the text.

[220] *Mu-Dù*: "testimony of the smelting of metal," or "the confession of metallurgy."

[221] *Ur-sağ*: "the human enemy," or "the human slave," which can also be rendered as: "this cur of a man"—which I have not dared to do.

[222] Barton read a double *Ê*(?)in line 30 instead of a double *Du* ("to come").

[223] Although there are breaks, there can be no doubt about this: at the beginning of line 31 there is the word "craftsman," then *Tùn-Igi* ("aspect or vision of the ax") and the verb *Šu* (to "transmit," "deploy," "spill") that Barton took to be *Ša*, which is not the case.

[224] *Ru* ("gift," "present") in the original. Barton and O'Brien did not translate this term.

[225] Nannar, or Sin, Enlíl's son, born in Kharsağ. He became the father of Inanna-Ištar.

[226] Barton read *Mi* instead of the famous Gi_6 ("dark being," "black ") that we have often encountered.

[227] Kur_4: "to crawl" and "to run" (*cf.* M.E.A. entry 483).

[228] *Am-zi*: "lord of life."

[229] *Šu* ("control") + *Sar* ("garden") + *Da* ("surroundings") + *Dím* (vb. to "elaborate," "create," "adorn").

[230] *Muš*: "serpent."

[231] *Gú*: "region."

[232] *Ginar* in the original ("cart," "chariot"). Strangely enough, the term used here is not the same as on tablet CBS 14005 (side b, line 28), on which we find *Gigir-an* ("sky chariots"). *Ginar* usually meant a "wooden cart," and this is disturbing, since in the same line we read about "celestial troops." Could this have been a mistake by the scribe? Later in the same document, the term *Gigir* ("chariot") appears several times in reference to the chariots of the gods.

[233] Barton read *Bar* instead of *Kar* (vb. to "carry away," "confiscate," "loot").

[234] Barton read *Su* instead of *Zid* ("flour").

[235] Barton read Sig_5 ("good," "sweetness," "joy"), but the cuneiform sign stands instead for *Erin*, "troops," "soldiers" (*cf.* M.E.A. entry 393).

[236] *Anna-Erin*: "troops of the heavens (or celestial troops)," "soldiers of the sky."

[237] Barton read *Dim* instead of *Dúr*.

[238] Barton read *Ku* instead of *Niğin* ("to surround," "to turn about face").

[239] *Ğál*: "to take an oath," "to be with someone."

[240] *Šu*: "protection," "hand," "force."

[241] *Ğiš-am*: "master or lord of the trees."

[242] Again *Ašgab* ("craftsman") and not *Ga*, as Barton read it. This term occurs several times in the subsequent lines.

[243] *Izi-kal*: "great wall."

[244] *Dub-zi:* "list of life."

[245] Barton read *Dun* instead of *Šul* ("hero," "warrior").

[246] *Al*: "pickax," "metal tool for digging"; i.e. metal.

[247] *Sal-zi*: "woman of the life" or "womb of life" (meaning of course Ninmah-Ninkharsağ.

[248] Barton read *Ba* instead of—very likely—Ku_6 ("fish").

[249] *Ğiš-gíg:* lit., "black trees," or "dark trees."

[250] *Ğiš-ku*: lit., "wooden foundation."

[251] Same as before: *Šà-ta* in the original, lit., "for the heart," or "character of heart" (a person of heart). This is a play on words with Enki's name; he is reproached with being too big-hearted.

[252] *Pi-ašgab*: "artisan of understanding."

[253] *Ğiš-tun*: "firm, or straight ax."

[254] *Dù*: "to manufacture / cast metal."

[255] *Gat/gada-gan*: "to wear the garment or fabric."

[256] *Sal/Mí*: ("woman") + *Dug* ("gentle") + *Gan* ("to bear children") + *e* ("to speak") = "to speak with the gentle woman who bears children"; that is, to Eve, the future of mankind.

[257] Bernard Teyssèdre, *Le Diable et l'Enfer (au temps de Jésus)*, Albin Michel, 1985, pp 201-202.

[258] *The Book of Enoch*, trans. by R.H. Charles (1917), http://www.sacred-texts.com/bib/boe/index.htm.

[259] There being no "L" in Egyptian, it is replaced by an "R."

[260] Robert Graves and Raphaël Patai, *Les Mythes Hébreux*, Fayard, 1987, pp. 103-104.

[261] Louis Ginzberg, *The Legends of the Jews* (vol. 1). *Bible Times and Characters from the Creation to Jacob*, (trans. Henrietta Szold), The Jewish Publication Society of America, Philadelphia, 1961.

[262] *Síb* ("shepherd") + *Dun-gi* ("firm weapon").

[263] *A-ba*: "who?"

[264] *Ama* ("mother") + *gigir* ("chariot") + *zu* ("to know"): "the mother knew the chariots" (of the gods).

[265] *Tu/tud:* vb. to "transform," "change."

[266] *Diĝir-zu:* "knowledge of the gods"!

[267] *Azag/kù-an-zu*: "to teach the metal from heaven."

[268] *An-ki*: "universe." Some authors have been tempted to render this word as "Heaven and Earth."

[269] *Gigir*: "chariot."

[270] Barton read *lag-lag*, instead of *Lah-lah* (*cf.* M.E.A., entry 206a): "to chase," "to take with," a purely Akkadian cuneiform sign.

[271] *Nim* (*cf.* M.E.A., entry 433): "heights," "above," "above (something)."

[272] *Erin* in the original: "army," "troops," "soldiers."

[273] *Šù* (*cf.* M.E.A., entry 536) + Un/Uku_3 = "people of the garment."

[274] *Sahar-šeš*: "earthy companions(s)" or "brother(s) of the earth."

[275] *Íb*: "anger."

[276] *Šu-ner*: "victorious force."

[277] *An* in the text should be translated as "the heights (of the mountain)" instead of "sky" or "heavens."

[278] *Ǧiš* ("tool") + *Pan* ("bow"). I have given the word "tool" a concrete instead of an abstract meaning designating a generic wooden object. I was brought to this by the context, since the word generally used for "bow" is *Ǧiš-pan*.

[279] *Zag-záh*: "secret territory."

[280] $Tila_3$*-ka*: "mouth of life," the edge of the divine territory and of the land of Kalam where the humans lived.

[281] *Šu*: "power," "might," "force."

[282] $Buru_4$: "locusts" or "insects."

[283] *Bar* ("foreigner") x 2 = *bar-bar*, "many foreigners."

[284] Barton read *Su* instead of *Díb* ("to roam," "to wander").

[285] *Záh* ("secret") + *Ma* ("to bind") + *An* ("heavens") + *Ri* ("to break").

[286] *Im* ("storm").

[287] *Til* ("to exterminate")!

[288] *Dù-ǧiš*: "tool cast of metal," "metal tool," or "cast tool."

[289] There can be no doubt here: *Šatam-gigir*, "chariots of the administrator." Barton read *Mê(?)* instead of *Šatam*, which is clearly written (*cf.* M.E.A., entry 355). We know that Enlíl ("lord of the breath") is meant, since he was the great administrator of the settlement of the gods.

[290] *Um*: "wise woman," a term that we are going to find again in the last section, when we come to the story of Umma.

[291] *Tar-tar*: "to maim"!

[292] Unclear cuneiform character, probably *Hé*: ("great," "vast," "abundant") + *Zu* ("knowledge").

[293] Barton read *Uru*, instead of the Akkadian cuneiform *Ušuš (cf.* M.E.A., entry 244), used to designate "irrigated plant beds."

[294] Barton read *Am*(?) instead of what is probably *An*. The term used is *An-gi*$_6$, which can be rendered as "high-placed blacks," or "dominant blacks."

[295] *Sağ* ("slave") + *Kalam-ma* (Kalam).

[296] *Du*$_{11}$: vb. "to conspire" *(cf.* M.E.A., entry 15).

[297] Barton read *Sa* instead of *Ù* ("howl," "protest," "furor").

[298] *Sar-záh*: "secret of the garden "!

[299] *I-ğiš*: "complaint of the tool."

[300] *Namlú-udu*: "human-cattle" or "human-sheep"! *Namlú* is a very ancient Sumerian term generally used to indicate primitive humanity. The Sumerians subsequently used this term to refer to themselves.

[301] *Bahar*$_2$: "potter," a confirmation of the revelation made by the Serpent Enki: "potter" was one of the attributes of the god Enki-Ea as creator of a part of the human species (*cf.* M.E.A., entry 309).

[302] *Dím* ("net"): this is a punitive weapon of the gods that comes up in several texts.

[303] *Im-bala*: "earthy (clayey) foe," or "enemy of clay"; a reminder that man was created out of "clay" and that he was the enemy of the gods.

[304] *Ğiš-ku-záh*: "construction of the secret tool."

[305] Barton did not understand the presence of the chariot and read *Ba*(?). However, the sign for *Gigir* ("chariot"; *cf.* M.E.A., entry 511) occurs many times in this set of tablets. These are the vehicles of the gods; in this case, the sky chariots of the punitive force led by the Šatam Enlíl.

[306] *Ğìr-íb*: "punitive expedition," or "expedition of anger."

[307] Barton read *Ba*, instead of *Bi*: vb. to "re-appropriate," "ravish," "carry away."

[308] Barton read *Tun* instead of *Ká* ("gate").

[309] *Ka-ul*: "revelation of the splendor."

[310] Once again, *Gán* ("field"), which became the Hebrew *Gan*

("garden").

[311] *Gaz* ("war") + *za* ("to make noise") + *dím* ("to produce," "to make") = "to make the noise of war."

[312] The cuneiform sign has been altered, but this seems to be the word *Šatam*, as in line 18 of the same column. It is the *Šatam* who is in charge of the mountain of the gods and the punitive force. There can be no doubt about this.

[313] *Izi-dù*: "to (open) fire."

[314] Barton read *Gid*(?) instead of *Sud* ("far," "distant," "far away"); *cf.* M.E.A., entry 373.

[315] Repetition of *Šà-du*: "heart carried away," or "angry heart."

[316] Barton read *Dim* instead of *Apin* ("agriculture," "plantation"); *cf.* M.E.A., entry 56.

[317] *Ki-sar*: "earth of the garden."

[318] *Tùr*: "sheepfold," also a metaphor for a shrine.

[319] Verb *Ús* (to "guide," lead," or to "close in," "confine").

[320] The knowledge of metalwork brought the light of the gods to man, as it is also written in line 23 of column 5 of this same tablet: "*He talked of the brilliant secret of the garden.*"

[321] *Mu-Buzur*: "revelation of the secret," or "revelation of the mystery."

[322] *Ù*: "clash of battle," "combat."

[323] *Šu-gú*: "to control the region."

[324] *Al*: "metal instrument."

[325] *An-gi*$_6$: "high-placed blacks," or "dominant blacks." Play on words to refer to humans (the "black man"), who then became as elevated and mighty as the gods. This designation occurs a number of times in this column.

[326] *Bàd*: "wall," "city wall."

[327] *Da-rá*: "to bring power."

[328] *Úg-tùm*: "carried by the tempest," or "carried by anger."

[329] *Nu-Mu*: "reproduction of the revelation," "representation of the revelation."

[330] *Di* ("sentence") + *Gigir* ("chariot/s)") + *Am* ("lord").

[331] *Má* ("ship," "boat") + *U*$_5$ (vb. to "ride," "ride a chariot," "travel," "raise oneself").

[332] *Úš-Mu*: "omen of death," or "omen of blood."

[333] *Túg:* "the one with the garment" = "the clothed one."

[334] Barton read *Ami* instead of *Ama* ("mother"), which refers to the female of the species: i.e. Eve.

[335] U_4 ("light") + *Maš* ("profit") + *Šu* ("power") = "power of the profit." This is another passage that associates the secret of the gods (metal) with light. It is noted here that this secret came from the chariots of the gods.

[336] *Umu-aš*: "sole wise woman."

[337] *An-gi*$_4$: "round(s) in the sky or on the heights."

[338] *Ninda-ki*: "land of nourishment."

[339] *Mu-dar*: "to put to pieces the revelation or the testimony."

[340] *Ǧìr-gigir* ("road or path of the chariots"), or *Úg-gigir* ("anger of the chariots"). *Ǧìr* and *Úg* are written with the same cuneiform sign *(cf.* M.E.A., entry 444).

[341] The sign here is broken, but can be reconstituted from the verb *Dar* ("to be put to pieces") mentioned three lines before (*cf.* line 22).

[342] *Sukkal* in the original: "messenger."

[343] *Kal-Igi*: the "greats who observe" = "great observers."

[344] *Bar-šu:* Bar ("exterior," "foreigner") + Šu ("might," "strength") = "foreign might."

[345] *Am-an/diǧir*: "elevated lords," "lords of the sky," or "lord-gods."

[346] *Gán-zi*: "field(s) of life."

[347] *Sar-ud*: "shining garden."

[348] Verbs *Bi* ("to murmur") + *E* ("to talk"). The "mean Serpent" had murmured the secret!

[349] *Sukkal-gíd*: "great messengers."

[350] *Ama-gi*$_4$: "to surround the mother."

[351] Again the verb *Dù*: "to cast metal."

[352] *Ǧiš-gal* can be translated as "throne," but I chose to reconstitute it as *Ǧiš* ("tool") + *Gal* ("big," "great") because of the context.

[353] *Eǧer-gigir*: "legacy of the chariots."

[354] *Kul* ("race," "descent") + *buzur* ("mysterious," "secret") x 2 ("very," or plural): "very mysterious race," i.e., that of the gods.

[355] A literal translation of this sentence might be: "*The tool abundantly transmitted to the mother.*"

[356] Half-broken cuneiform sign, possibly *In:* "outrage / outraging" (*cf.* M.E.A., entry 148).

[357] *Im-[na ?]*: "(the man) of clay." The word *Na* has been damaged, but can be reconstituted because it is repeated in line 38 (last line).

[358] Verbs *Gi* (to "put back into his place of work," "stabilizer") + *Dù* ("to attach").

[359] Verbs *Íb* ("to curse") + *Bal* ("to change").

[360] *Ka*: "revelation," "declaration."

[361] Damaged cuneiform character, probably *Ama* ("mother"), as in lines 30, 33, and 34.

[362] *Gíd* (vb. to "extend," "expand," "increase"); a play on words for "to awaken."

[363] Damaged cuneiform, probably *Íb* ("to curse," "to insult"), as in line 36, which says that "man was cursed and changed."

[364] And once again, *Sar* ("garden").

[365] *Cf.* Guy Rachet, *Dictionnaire des civilisations de l'Orient ancien*, Larousse, 1999 and *Mythologies*, Gründ, 2002.

[366] Jean Chevalier and Alain Gheerbrant, *Dictionnaire des Symboles*, Seghers, Paris, 1974.

[367] The Sumerian particle HÚ belongs to the same family as DÚ, TU, and TUD, which mean "to transform," "to enter," "to penetrate," "newborn," "birth," "reborn," "to give birth."

[368] *Šara* means "divine Throne," or "king." *Šara* is generally considered to be the son of the goddess Inanna.

[369] Edmond Sollberger and Jean-Robert Kupper, *Inscriptions Royales sumériennes et akkadiennes*, éditions du Cerf, 1971, p. 83.

[370] *Op. cit.*, p. 121.

[371] *Ibid.*

[372] André Parrot, *Tello-vingt campagnes de fouilles (1877-1933)*, Albin Michel, Paris, 1948, p. 19.

[373] André Parrot in *A la recherche des cités et des mondes perdus*, collection *la Grande Aventure de l'Archéologie*, (ed. Guy Rachet), Robert Laffont, Paris, 1979, pp. 75 and 78.

[374] George Contenau, *Contribution à l'histoire économique d'Umma*, Librairie ancienne Honoré Champion, Paris, 1915, p. 7.

[375] George Contenau, *Umma sous la dynastie d'Ur*, Paul Geuthner, Paris, 1916.

[376] In this connection, see in my introduction the quotes from Théo

Truschel, *La Bible et l'archéologie*, Faton, Dijon, 2010, p. 192, and André Parrot, *Babylone et l'Ancien Testament*, Cahiers d'archéologie biblique n° 8, Delachaux & Niestlé S.A., Suisse, 1956, pp. 98-99.

[377] George Contenau, *Contribution à l'histoire économique d'Umma*, Librairie ancienne Honoré Champion, Paris, 1915.

[378] *Id*.

[379] Contenau, 1916, *op. cit*.

[380] Amar Hamdani, *Sumer, première grande civilisation*, Famot, Geneva, 1977.

[381] *Bur*: a unit of area, approx. 16 acres.

[382] *Enhegal*: lit., "Lord of the Abundance."

[383] *Šara*: "divine throne," "king."

[384] *Mesalim*: "intact power," ruler of the city of Kiš.

[385] Edmond Sollberger and Jean-Robert Kupper, *Inscriptions Royales sumériennes et akkadiennes*, éditions du Cerf, Paris, 1971, p. 71.

[386] Hamdani, *op. cit*.

[387] Contenau, *Contribution à l'histoire économique…*, *op. cit*.

[388] See also, Anton Parks, Secret of the Dark Stars - Ğirkù Chronicles 1

[389] Samuel Noah Kramer, *l'Histoire commence à Sumer*, éditions Arthaud, 1957, p. 79.

[390] The word *Giš-Hú* (Umma) is broken here: I have replaced it where it belongs.

[391] François Thureau-Danguin, *Les inscriptions de Sumer et d'Akkad*, éditions Ernest Leroux, Paris, 1905, p. 27.

[392] *Eanatuma*: "the Lord Worthy of the Heavens."

[393] Sollberger and Kupper, *op. cit*.

[394] Reminder: the particle *Gú* ("river banks," "edge," "land," "region") also refers to a legume of the Papilionaceae family that was cultivated in the winter in Sumer. *Gú-edin* could be translated literally as the "plant of the Eden."

[395] Sollberger and Kupper, *op. cit*.

[396] Ic7j, Sollberger and Kupper, *op. cit.,* p. 49.

[397] *Ibid*.

[398] Thureau-Danguin, *op. cit*., p. 27.

[399] Sollberger and Kupper, *op. cit*., p. 50.

[400] *Enákala*: "Lord of the Mighty Arm," the new ruler of Umma after Uš.

[401] *Idnun*, or *Inun*, lit., "princely canal," that is, the Shatt-el-Haï.

[402] *Namnuda-Kiğara*: "in charge in the principality," name given to Ninğirsu's embankment.

[403] Sollberger and Kupper, *op. cit*.

[404] According to J.S. Cooper, *Reconstructing History from Ancient Inscriptions: Lagash-Umma Border Conflict*, Undena Publications, 1983.

[405] Sollberger and Kupper, *op. cit*. pp. 50-51.

[406] *Ibid.*, p. 54.

[407] Hamdani, *op. cit*.

[408] Samuel Noah Kramer, *l'Histoire commence à Sumer*, éditions Arthaud, 1957, p. 80.

[409] Sollberger and Kupper, *op. cit*., p. 72.

[410] Kramer, *op. cit*., p. 80.

[411] Contenau, *Contribution à l'histoire économique d'Umma*, *op. cit.*, pp. 13-14.

[412] The term used here is *Šu*: "authority," "hand," "force," "power."

[413] URU-KA-GIN-NA: "city of the truthful declaration."

[414] LUGAL-ZAG-GI-SI: "king (or master) of the firm border."

[415] NIN-ŠE-BA-(AK): "goddess of supplies and grain."

[416] *Cf*. Gaston Cros, *Nouvelles Fouilles de Tello*, Ernest Leroux, Paris, 1910.

[417] Hamdani, *op. cit*.

[418] *Cf*. Cros, *op. cit*..

[419] Edouard Dhorme, *Les religions de Babylonie et d'Assyrie*, P.U.F., 1949, p. 120.

[420] The most ancient known Hebrew manuscript is the *Codex Babylonicus Petrolitanus*, which is preserved at the Imperial Library in Saint Petersburg, Russia. It contains the texts of the prophets from Isaiah to Malachite. This manuscript was written around 916 B.C. using the Babylonian punctuation system. Its writing coincides with the transitional period in which the mercurial development of Assyria already endangered the newly-formed kingdom of Israel and Judah.

[421] Interview with Israël Finkelstein in *Sciences et Avenir*, no. 743, Jan.

2009, p. 56.

[422] Richard Lebeau, *Atlas des Hébreux*, Autrement, collection Atlas/Mémoires, 2004, p. 50.

[423] Please note the date 2000, considering the fact that the "actions" and "reactions" that were to precipitate the fall of Saddam Hussein and put Iraq and its oil into American hands were to begin soon afterwards.

[424] Eric Laurent and Patrick Barbéris, *La face cachée du pétrole*, Arte documentary, 2010, based on the book of the same name by Eric Laurent, Plon, 2005.

[425] Laurent and Barbéris, *op. cit.*.

[426] *Ibid*.

[427] *Ibid*.

[428] Samuel Noah Kramer, *Cradle of Civilization*, Time-Life Books, 1967.

[429] As for Christian O'Brien, I doubt very much that he was completely impartial, considering the huge gaps and the choices he made to complete his translation of 1985. This is only the very personal point of view of one translator on the work of another translator, whose working method seems to elude some parts of texts : words, entire columns, and key passages—fundamental passages, even—were left uninterpreted without explanation. We will probably never know why.